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SUB-LITERARY LITERATURE

WILLIAM A. COUPE: *The German Illustrated Broadsheet in the 17th Century*. Bibliotheca Bibliographica Aureliana, volumes XVII and XX. 285pp., 145 plates. Baden-Baden: Librairie Heitz GMBH. DM.100 the two.

The author of these two volumes—Reader in the University of Reading—has done a service to all students of literature and history, not only in the field of German studies. For he has provided incontrovertible proof of the fact, often dimly recognized but never before tested in detail, that the spirit of an age cannot be captured by looking only at its outstanding productions in literature and the arts. It is the sub-literary literature and the sub-artistic art which are of prime significance if we want to learn what people actually thought and believed, hoped and feared. The popular broadsheet of the seventeenth century largely meets these requirements. It was cheap in every sense of the word: written by nameless hacks, illustrated by crude draughtsmen, printed in obscure offices, and sold at a few pence; it thus satisfied the demand of the low-brow classes at which it was directed: the equivalent of the modern comic strip.

Some of the reasons why this valuable material has not been used to a greater extent are summarized in Dr. Coupe's preface: there is "the relative unimportance of the material from the aesthetic and typographical point of view", but above all there is "the physical bulk of the material", which has frightened off research workers. In addition, so far as Germany is concerned, "German particularism has militated against the centralization which French and English scholars take for granted"; and the "widely scattered" collections are either not catalogued at all, or catalogued in a way that hides their contents rather than makes them accessible to the researcher.

Hence Dr. Coupe deserves gratitude for having provided "a detailed guide to part of the 'jungle'" as "a stimulus and a basis for further specialized investigations". Considering the real need for more research in this field, one can even forgive his lame excuse for not examining the collections in the German Democratic Republic and Czechoslovakia. Serious students encounter no obstacle in obtaining the necessary permits from Berlin and Prague and can be assured of the whole-hearted cooperation of their East German and Czechoslovak colleagues.

However, Dr. Coupe is largely justified in regarding the 550-odd illustrated broadsheets which he has assembled as a fairly comprehensive and accurate reflection of what the seventeenth-century public actually read and viewed. For he is no doubt right with his "theory of proportional survival", namely, that the ratio of the sheets preserved largely approximates to that of the sheets actually produced. Mr. J. L. Flood has recently proved that, of popular German reading matter, the so-called *Volksbücher*, in most cases only a single copy has survived; he asks quite rightly whether it is not probable that for one extant copy 499 copies of an average edition of 500 but all 500 may have been lost? However, the survival of broadsheets may be more assured as they at once attracted contemporary collectors of curios who would not have thought of preserving the despised *Volksbücher*.

A more substantial objection to Dr. Coupe's assumption of comprehensiveness may be raised by his disregard of northern Germany. He does not mention a single broadsheet published north of Leipzig and Prague, but broadsheets are known to have been printed in the imperial cities of Hamburg, Lübeck, Bremen and Goslar as well as in the free cities of Brunswick and Magdeburg—their lax censorship was a constant source of annoyed complaints by neighbouring princes.

The wealth of surviving material is in any case large enough to accept Dr. Coupe's refutation of the "proved destruction of progressive broadsheets" alleged by East German writers. There is good reason to doubt whether even the all-pervading apparatus of Hitler's or Ulbricht's police-state has succeeded in completely exterminating every single copy of every piece of contemporary "subversive" printed matter—although the Nazis have regrettably succeeded in destroying many irreplaceable historic deposits in archives and libraries.

In his brief introduction Dr. Coupe traces the development of the broadsheet from the sacred and secular pictures, executed by hand but already mass-produced in monasteries and the workshops of *Briefmaler* before the invention of printing, to the broadsheet with printed letterpress and woodcut and, later, engraved illustrations. Here he commits the venial mistake of repeating the traditional view—still accepted in S. H. Steinberg's *Five Hundred Years of Printing*—that blockbooks preceded the books printed by movable type. It has now been demonstrated by Dr. Alan Stevenson and others that the sequence was the reverse: the maker of blockbooks followed in Gutenberg's steps.

The broadsheet as "a means of moulding public opinion" began at the turn of the fifteenth to sixteenth century and reached a first height at the time of the Reformation when Luther and Hans Sachs wrote texts and artists such as Dürer, the Cranachs, Burgkmair and others supplied illustrations. Throughout the sixteenth century broadsheets were chiefly used for conveying sensational news items, such as murders, or popular didacticisms. From the early seventeenth century, however, the subject-matter covers wider fields, in fact "every facet of contemporary life"; historically important, the broadsheet now appears for the first time "as an instrument for political propaganda". Here Dr. Coupe makes an interesting but not wholly convincing point. Comparing David Low and other present-day cartoonists with their seventeenth-century predecessors, he maintains that "the seventeenth-century cartoon is never reassuringly interpretative of a real and continuing threat: its function was to drive home the knowledge that the threat no longer existed". But was it really its "function" and not rather a defect conditioned by the then media of communication? There were no newspapers to provide topical news supplemented by topical illustrations. Moreover, the technical obstacles in the way of quick information were intensified by the psychological attitude of the contemporaries—they always preferred slow deliberation to prompt action even when, to us, speed would have seemed essential.

Towards the end of the seventeenth century the broadsheet declined in quantity and quality (though the latter was never as high as Dr. Coupe protests). This falling-off coincided with the appearance of the weekly magazine and the regular newspaper, which satisfied the reading public of the middle classes, whereas the broadsheet was relegated to the lower classes. It might be said—though Dr. Coupe disagrees—that wall-posters and advertisements are a kind of modern equivalent or revival of the broadsheet.

The vast majority of the broadsheets, meticulously indexed by Dr. Coupe, lack what the historian would particularly like to know, namely the names of the publishers, printers, places, authors and illustrators. All the same, it seems certain that the production and distribution of broadsheets had become a specialized branch of printing. Sixty-nine items can definitely be ascribed to twenty-five Augsburg publishers, fifty-five to seven Nürnbergers, with Frankfurt, Strasbourg and Cologne each accounting for ten items produced by four, two and two firms respectively. More important is the fact that Paul Fürst accounts for forty-four of the Nürnberg broadsheets—he surpasses all the rest, with the Augsburg house of Manasser coming second with seventeen, none of the others reaching even ten. It deserves notice that no "quality" publishers—such as the Endter of Nürnberg or the Stern of Lüneburg—jumped on this bandwagon: although the solitary appearance of the name of the great Nürnberger, Wolfgang Endter, on an Augsburg (?) broadsheet makes one wonder whether these aristocrats of the trade may not perhaps have been sleeping partners in this lucrative side-line without implicating their imprint.

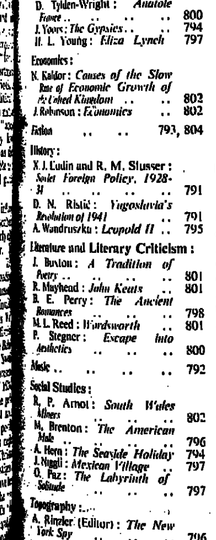
The first half of the text is given to a discussion of five main themes treated by seventeenth-century broadsheets, namely: Religion, Secular Topics (The World, Woman, Wealth), the Thirty Years War, the great inflation of 1619-22, and the *alamode* excesses of aping foreign fashions in dress and social behaviour. These subject-matters are, to some extent, overlapping. Dr. Coupe succeeds well in clarifying the characteristics of each group, the preoccupation with death and the coarse attitude to women, the connexion between "folly" and poverty on the one side and wisdom and prosperity on the other; these are presented or pilloried without what we should call social criticism. This comes to the fore in chapters on the debasement of the coinage and on the imitation of foreign ways of life. In both respects broadsheets show disturbingly modern anti-semitism and xenophobia. The terrible inflation, as we know, was caused by the reckless overissue of silver-plated copper coins, the exploitation of this currency swindle by unscrupulous speculators encouraged and abetted by the Emperor and the princes. The broadsheets, however, uniformly ignore the economic disaster to the country and their avarice and hatred of the Christians.

Similarly the *alamode* satire can easily be explained by the decadent state of German civilization. French and Spanish fashions were more extravagant. French and Italian speech more polished, the literature of France of Louis XIV was more worthwhile than their German counterparts—and the great writers had given the German upper classes a first-hand knowledge of, and understandable preference for, Netherlandish models. Yet the contemporary satirists castigated these "foreign" manners of dress and deportment as immoral as well as unpatriotic. The expected a cultural and political revival of the "noble German race" through its return to its "ancient" virtue". It is a typically lower middle-class attitude and was therefore probably most acceptable to the majority of the readers and purchasers of these sheets.

Not without reason, the effigies of foreign models is often accompanied by the effect of what is popularly known as the Thirty Years War. The representation of the Thirty Years War in illustrated broadsheets is—or seems to be—very similar, but this is partly due to the inadequacy of the term "Thirty Years War" which Dr. Coupe correctly discards. Thus it comes about that the Bohemian war of 1618-23 and the Swedish war of 1630-35 are well represented, whereas the Danish war of 1625-29 and later French wars of the period have left no traces—at least as far as the present book. This may perhaps be explained by Dr. Coupe's concentration of North German sources; Christian IV of Denmark and the campaigns of Banér and Torstenson may have been of little interest south of the River Main. What Dr. Coupe calls "the machinations of Richelieu" and the French wars in general were probably deliberately avoided as subjects for hostile comment, for contrary to the nationalist belief cultivated by German history books all German princes and city fathers vied with one another for the favours and pensions flowing from Paris. What there was of anti-French feeling expressed itself in the *alamode* satire mentioned above.

The second part of the text deals with the iconography of the broadsheet. Here, the author's professional learning shows to the greatest advantage. There is no theme or motif which does not offer some pertinent observations—whether it be the symbolism of the cross-roads, the pun on Ehe (marriage) and Weh (woe), puns and proverbs in general, the famous allegory of the Judgment of Paris (in which Mercury appears as the North (on which Mercury's attributes see *Gustavus Adolphus* should be consulted). This chapter is particularly interesting in that it deals with comparatively narrow range of material suitable for polemic or satirical purposes as well as "neutral" themes. Dr. Coupe throughout the argument finds parallels of seventeenth-century motifs in medieval art as well as in modern cartoons depicting the fall of the business-executive, President de Gaulle, Chancellor Adenauer, or the German "economic miracle".

The 145 autotype plates are inevitably from the reduction of the original size. The majority have the format of about 12in. by 16in. but here appears in about 5in. by 7in. as the original printing itself was on pretty poor standard, the reproductions require the use of a magnifying glass, although the unnamed German printer deserves praise for what he has accomplished with this unpromising material.



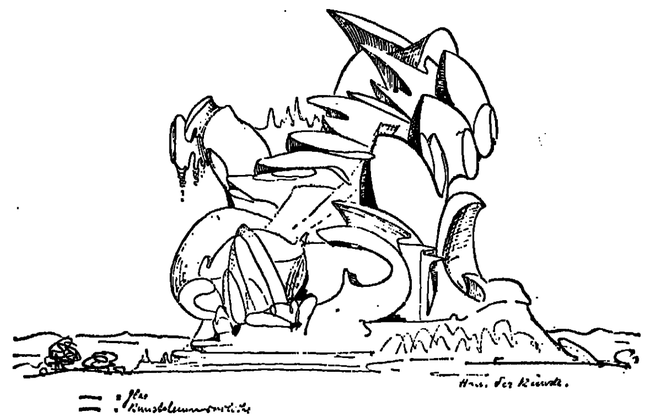
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THE TIMES
LITERARY SUPPLEMENT

No. 3,419 66th Year THURSDAY SEPTEMBER 7 1967 PRICE 9D

CONTENTS

	PAGE
Front: Mr. Macmillan at War	789
Middle: Birth of the Novel?	798
Under: Leather-makers	799
Archaeology	797, 803
Architecture: J. Donat (Editor): *World Architecture 4*	792
D. Sharp: *Modern Architecture and Expressionism*	792
Biography and Memoirs: E. Britt: *Poet Haute*	794
S. Churchill: *A Thread in the Tapestry*	790
C. Cockburn: *I, Claud*	794
I. Getzler: *Martov*	791
J. House: *Parement in the Sun*	794
H. Macmillan: *The Blast of War, 1939-45*	789
J. Lucas: *Ramie's Frontiere*	794
L. Starkie: *Flaubert*	800
D. Tylden-Wright: *Anatole France*	800
J. Yoors: *The Gypsies*	794
H. L. Young: *Eliza Lynch*	797
Economics: N. Kaldor: *Causes of the Slow Rate of Economic Growth of the United Kingdom*	802
J. Robinson: *Economics*	802
Fiction	793, 804
History: N. J. Lodin and R. M. Slusser: *Soviet Foreign Policy, 1928-34*	791
D. N. Rhiki: *Yugoslavia's Revolution of 1941*	791
A. Wandruszka: *Leopold II*	795
Literature and Literary Criticism: I. Buxton: *A Tradition of Poetry*	801
R. Mayhead: *John Keats*	801
R. E. Perry: *The Ancient Romances*	798
P. Stegner: *Escape into Aesthetics*	801
Music	800
Social Studies: R. P. Arnot: *South Wales Miners*	792
M. Brenton: *The American Male*	802
A. Horn: *The Seaside Holiday*	796
J. Wagli: *Mexican Village*	794
O. Paz: *The Labyrinth of Solitude*	797
Topography: A. Rincker (Editor): *The New York Spy*	796
World Affairs: M. P. Rogin: *The Intellectuals and McCarthy*	796
R. West: *The Gringo in Latin America*	797
Books Received	805
Recent Selected Paperbacks	806



A dream house for the arts, a drawing by Hermann Finsterlin, reproduced from *Modern Architecture and Expressionism*, by Dennis Sharp, which is reviewed on page 792.

MR. MACMILLAN AT WAR

THE TITLE of the second volume of Mr. Macmillan's autobiography renews and intensifies the metaphor of the first, *Winds of Change* is followed by *The Blast of War*. It is a fair indication of the increased tempo of events, for in this volume Mr. Macmillan deals with his experiences in the Second World War, which were as dramatic and intense as any man's. Naturally his reminiscences of the years 1939-45 are an important source for the development of his career and his ideas: the blast of war provided belatedly a thermal upcurrent for his career, though it blew many of his ideas sideways. But judged as a contribution to history, this volume falls inevitably below the memoirs of Churchill and Lord Avon.

* * *

Mr. Macmillan was involved in many wartime dramas. Among them were the Russo-Finnish campaign of 1939-40, the fall of Chamberlain, the abortive plan for a Franco-British union (first mooted during a dinner at the Reform Club), the Casablanca conference between Churchill and Roosevelt, the endless crises among the leaders of the Free French, the surrender of Italy, the disputes with de Gaulle over Lebanon, the emergence of Tito in Yugoslavia, the liberation of Greece followed by the communist rising in December, 1944, and the final surrender of the German forces in Italy. In all these events, Mr. Macmillan's role was never far from the centre. He writes frankly, personally and entertainingly, an inside story of all of them; but it cannot be called *the* inside story, still less the inner history of them, and that for several reasons.

One is that the ground has been covered often before, not only by the memoirs of participants but also by professional historians. Mr. Macmillan adds little more than anecdotal footnotes. Like Sir Winston Churchill's, his approach is personal and self-centred; but Sir Winston held a commanding position in relation to all theatres of war which made even his anecdotes part of the raw material of history. Mr. Macmillan's are too often sadly trivial. In contrast to the serious-minded politician of the 1930s, he now presents himself in the image of an adventurous undergraduate at war. Fortunately it is clear that this is a pose; but it is another of the reasons why historians will find comparatively little here to add to the detailed record of the Second World War.

This is not to say that Mr. Macmillan is devoid of a sense of history: of course not. His sense of history is keen but not deep. He displays it at a number of points. The divided loyalties of the French after 1940 remind him more than once of the consequences felt among Englishmen of the revolution of 1688. More personally, a visit to Marathon with Field Marshal Alexander reminds him of the Battle of El Alamein; and while beleaguered in the British Embassy at Athens by ELAS in December, 1944, he reflects on the fate of Gordon at Khartum, though the circumstances were not exactly congruous. When it comes to matters of contemporary detail, his attitude to factual minutiae is off-hand. It may be wondered, for instance, if he is aware that he introduces one and the same man in April, 1944, as Bakirdzis, the chairman of the communist-controlled Political Committee of National Liberation in the Greek mountains, and in December, 1944, as Birkudjis, the ELAS general in Salonika? There is obviously a simple and straightforward answer to such pedantries: who cares?

* * *

No one need care if a man's reminiscences were to be treated as no more than personal anecdotes. But in the case of a future Prime Minister—especially the most intellectual Prime Minister for more than forty years (the role of the intellectual in politics is the subject of our leading article on page 799)—his attitude to history is important. Mr. Macmillan more than once introduces a kind of historical speculation which is highly interesting and informative for the light it throws on the evolution of his own ideas in relation to post-war policy. These speculations, being afterthoughts written in retirement, are particularly striking when they can be compared with opinions which he expressed at the time, whether in speeches in the House of Commons or (after he took up his post as Minister of State at Algiers early in 1943), in private letters to his wife. On the whole, his contemporary comments stand up to the passage of time better than his afterthoughts.

The posts which Mr. Macmillan held during the war all touched on problems of a kind which he was to handle again at a higher level of responsibility in his later period of office. There was national planning, as Parliamentary Secretary to the Ministry of Supply; there was colonial policy, for which he was briefly spokesman in the House of Commons under two successive peers; and there was foreign policy—in particular, relations with the United States and the Soviet Union—which was the main burden of his post in the Mediterranean theatre. All three themes were to preoccupy him again as Prime Minister. It was he who converted the Conservative Party to national planning, who proclaimed the "Wind of Change" in Africa, and who nearly succeeded in liquidating the Cold War. His earlier experience and personal reactions in all three contexts are therefore naturally of the highest interest.

* * *

Of the three, national planning came most naturally to him. He had been advocating a national plan on Keynesian lines for more than a decade before he came into office; his ideas were mature and articulate; he slipped into his first ministerial role without any of the usual faltering clumsiness. Undramatic though his chapter on "Arming the Nation" is in comparison with the later chapters on the Mediterranean war, it shows Mr. Macmillan at his most assured—an assurance that was to be restored when he came to organize the building of 300,000 houses in a year a decade later, and the creation of the National Economic Development Council a decade later still. There can be no question that on the domestic front Mr. Macmillan already sensed which way the wind of change was blowing, and was ready (in no pejorative sense) to adjust his sails to catch it.

At the Colonial Office he was less at ease. It was characteristic of the British Empire that it first began to pay serious attention to the economic development of the colonies when it was itself on the brink of defeat, and to this magnanimous task Mr. Macmillan devoted the same enthusiasm for economic planning as he had shown at the Ministry of Supply. But he admits that he had hitherto taken little interest in the colonial empire. He had not thought deeply about its future; he had not yet sensed the wind of change which was to make his name for good or ill in Africa. He saw far enough ahead to discard the term "trusteeship" in favour of "partnership", but even at its most far-seeing his attitude was still paterna-

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the evolution towards self-government would be a slow process, with a longer period of education than ultimately proved possible." It is noteworthy that even in this confession of error, he speaks only of self-government, not of independence. Probably no one else on either side of the House of Commons saw any farther at the time.

Among Mr. Macmillan's speculative afterthoughts is an interesting suggestion that colonial history might have taken a different course if the British government had handled the Americans more skilfully. He records a conversation with John Foster Dulles ("an eminent American, who has long been interested in the Colonies") in July, 1942. Dulles adverted to the intense distrust in the United States of "British imperialism", and suggested that "the only way in which we could remove this deep-seated prejudice would be to invite the cooperation of the United States in the development of our Colonies after the war". In retrospect, Mr. Macmillan seems to believe that this might have been a practicable idea: "I blame myself for not having tried to do something positive along these lines." It is a strange confession from the prophet of the wind of change. Nor does it seem realistic, given the mutually opposed prejudices of Churchill and Roosevelt, the two men who would have had to be convinced.

One of the paradoxes of Mr. Macmillan's autobiography is that the same air of unreality seems to characterize most of the retrospective ventures of this most realistic politician into the realm of historical "might-have-beens". It is true equally of his reflections, from the vantage-point of the Mediterranean theatre, on the inter-allied tensions which later developed into the Cold War. In dealing with all the allies, whether great like the Americans and Russians, or small like the French, the Italians, the Yugoslavs or the Greeks, Mr. Macmillan showed the utmost skill, tact and realism in practice. Yet in reflecting on what might have been he shows himself at times so unsophisticated that it seems uncharitable to take his reflections seriously.

* * *

At the back of his mind, it seems clear, lies always the lurking belief that somehow it should have been possible to exclude the Russians from central Europe. Here was an aim on which the dictates of military and political needs could have been made to converge. The crux of the matter was Field-Marshal Alexander's plan in 1944 (known by a rather transparent symbolism as "Operation Armpit") to exploit the success of the Italian campaign in a north-easterly direction via the head of the Adriatic into Yugoslavia and Austria. Alexander argued that this strategy would shorten the war more effectively than the American plan to transfer the bulk of his forces westwards into southern France. Mr. Macmillan seized upon the plan for political reasons, of which he had no difficulty in persuading Churchill: it would enable the western allies to enter Central Europe ahead of the Red Army, and to save several countries (notably Yugoslavia, and perhaps other Balkan states) from communism. But Operation Armpit was vetoed by the Americans, partly because of promises made to Stalin and partly because they distrusted British machinations in the Balkans. If only Alexander had been allowed to have his way, as Mr. Macmillan says in concluding his account of Yugoslav affairs, "how different the story might have been!"

It would indeed have been different; but would it in the end have been a happier story? Mr. Macmillan clearly means that the communist dictatorship of Tito could have been frustrated and the pro-western monarchy could have been restored. In postwar jargon, Yugoslavia would then have been "saved from the Iron Curtain". But the same result could be described in another way. Yugoslavia would have been reestablished as a weak, discontented and divided pseudo-democracy and a permanent bone of contention between east and west, instead of becoming the first strong socialist state to prove the all-important ideological principle that nationalism is stronger than communism. Instead of inventing Titoism, the west would have turned Tito into a Ho Chi Minh. Focussing the year from that disaster, the Americans should congratulate themselves on having overruled Mr. Macmillan, even though they later mistakenly shared his regret that they had done so.

The curious thing about Mr. Macmillan's judgment on this episode is that he took a much more balanced view of it at the time than in retrospect. His own contemporary record shows him fully conscious of the inadequacy of the Yugoslav monarchy, the hopeless prospect of restoring it, and the need to conciliate Tito in order not to "push him into the arms of the Russian bear". The same contrast of the contemporary record and the speculative afterthought shows itself in the story of the Greek crisis at the end of 1944. Mr. Macmillan handled the crisis with exemplary shrewdness, and his account of it makes up some of the best chapters in his book. Yet he ends it by regretting that owing to American hostility and lack of sufficient force the task of driving the communists out of Greece altogether was not completed.

This is not how Mr. Macmillan saw the matter at the time, as his own record shows. He recognized then that Greek opinion was by no means so unanimously hostile to EAM/ELAS as was made out; and he had Field-Marshal Alexander's word for it that to attempt a counter-guerrilla campaign in the mountains would be as desperate an adventure as the Germans had found it. He never deviated at the time from his desire for a peace of reconciliation with the communist-controlled forces and he consistently blamed the King of the Hellenes for delaying and trying to frustrate it. In all this his judgment was sound. It is very different from his judgment in retrospect. To understand the reasons for this persistent contrast would be to go a long way towards understanding the springs of Mr. Macmillan's character.

Perhaps the third volume of his autobiography will provide the answer. In the meantime a guess may be hazarded. Mr. Macmillan was undoubtedly a skilful, ruthless, and above all professional politician. He was also a consummate actor: he had need to be, for otherwise he could never have led the Conservative party. He played to the gallery with disdainful brilliance. Public opinion, including foreign, has a fairly precise idea of what it expects from a man of Mr. Macmillan's specifications: educated at Eton and Balliol, commissioned in the Grenadier Guards, wounded in action in the First World War, successful in business, married to the daughter of a duke, devoted to Winston Churchill. With what must have been at first almost a sardonic hypocrisy, Mr. Macmillan gave the public what it expected, and gradually assimilated himself to the part. The climax came probably between 1957 and 1959, the years of triumph, when the Macmillan stereotype and the real Macmillan became indistinguishable.

He was not, of course, simply and cynically playing a part that was expected of him. Rather, he was playing at playing it. He took his duties as Minister of State in the Mediterranean theatre with a high and proper seriousness. There were always grave and cogent reasons for what he did, even when he disguised them with frivolous pretexts. During the Italian campaign, he accepted an American general's challenge to accompany an airborne landing planned to capture Rome. When that fell through he adopted an alternative plan to fly to Brindisi, not yet knowing whether or not it was in allied hands. Wha[t] the motive for such [fo]olhardy [a] explanation that he "felt [as] Mr. Macmillan at first advanc[ed] somehow get to the [m]aster[y] Italy". He adds that "it [was] pity to stay out of it all [in] A[s]". After these melodramatic [ph]ra[s]es comes the real reason, which [is] importance of making [a] the new Italian government [in] termining how far it could effective.

The habit of conforming [to] to his own stereotype run[s] ently through every chapter story. It makes the serious professional appear to be hearted amateur. ("Although I nor the Prime Minister ha[s] the slightest idea what I [was] to do, I would do it with the diligence and perseverance accounts for the light-lipped of emotion and the muted [ha]s of his prose. It explains some wise puzzling reactions which become a standard feature of Macmillan repertoire—for [ins]on the rumour in 1942 that [he] to be given a peerage: "I [was] tunately able to avoid this [fa]te hope, if I live long enough, [to] from it altogether." So [fam]ili this particular gambit that [de]ne inglessness of the hypothetical almost escapes notice. Ou[r] hardly have a neater example of Macmillan playing to the gallery.

* * *

But it would be wrong to [ad]d to him a lack of sincerity. On the contrary, behind the veil of [ir]ony self-deprecating histrionics the [re]al an intensely serious devotion to [du]ty and personal loyalties of [re]markable warmth. His conduct of [af]fairs from what was virtually an [in]dependent seat of government [in] almost invariably wise and [ju]st by events. His personal judgments colleagues and even on enemies both charitable and shrewd. [O]f friends—and few of his colleagues failed to become his friends—he writes with touching and [ju]st admiration: in particular he [ad]mirs Americans, Eisenhower and [Ge]n Murphy, the Frenchmen, [Ma]yer Massigli, the British Commander-Chief in the Mediterranean, [Ali]xander, many of the Finns, the French, the Greeks and Italians. These sympathies clearly influenced the [la]ter stages of his political career.

An even more important [in]fluence on his future development [was] during these years Mr. Macmillan held for the first time what he always wanted: a command of his own. Although comparatively low in status, and not even a member of the Cabinet, he enjoyed much greater independence than any head of department based in Whitehall. He did not have to work under the constant threat of Churchill's personal intervention; but he knew Churchill well enough to be able to anticipate his wishes, to influence his thinking and even to contradict him. The years at Algiers and Caserta [ga]ve Mr. Macmillan a great deal [to] learn about the art of government at the highest level. They were a fortunate apprenticeship for a future Prime Minister. He made brilliant use of the opportunities, which would perhaps never have come his way if his predecessor's experience had been confined to Whitehall. But how brilliantly he used them will often have to be discovered by the reader himself beneath the surface of this author's sometimes deceptive self-portrait.

CHURCHILL AS FATHER

SARAH CHURCHILL: *A Thread in the Tapestry.* 102pp. André Deutsch. 21s.

It is important not to be put off by first impressions. The book looks both superficial and sentimental; the device of beginning each chapter with a flash-back to a detail in Churchill's funeral procession is irritatingly artificial. There is a string of anecdotes, some of which are feeble. Nevertheless even the most critical reader must close the book with a sense of gratitude to Sarah Churchill for having written it. She writes surprisingly well, in a style as far removed from her father's as it is possible to conceive, and she conveys the flavour of his conversation, even on trivial matters, with an accuracy and vividness that Lord Moran, who set himself up as the great man's Boswell, never approached for all his careful annotation and genuine literary skill.

Clearly Miss Churchill has inherited her father's powers of memory, and she tells how she was trained by him to improve them. She [be]gan [by] assisted by her mother's [pre]sence of her early letters. Her [se]cond the wartime conferences at [Te]hran and Yalta are lively and [con]cise, even though they contain [no] new; the best part of the [bo]ok perhaps is the close where she [de]scribes how Churchill after the [de]feat nursed himself back to [se]nility in a villa on Lake Como, [ex]cussing painting technique with [An]der.

A final anecdote deserves [to] since it contains the most [ha]rd Churchill and the justification of [the] the slightest book about him. [Im]mediately after the Adana conference [in] sident Inönü, one more in a [se]ries string of failures to persuade Turkey into the war. For all that Churchill was "giggling quietly to himself" she tucked him into bed that night. "The President of the United States," he said, "is the most delightful me—(twice)", he said, "I am irresistible with me is that I am irresistible with that fell into a comfortable

MARTOV'S MENSHEVISM

SAMUEL GETZLER: *Martov.* 246pp. Cambridge University Press. £3 10s.

Of all the Russian Left-wing parties and sects, the Mensheviks were the most articulate. Over the past forty years a large literature has accumulated on the history of the Menshevik movement, much of it in the form of memoirs of former participants; and the collection and preservation of this material has been generously subsidized by American learned institutions. It is surprising that nobody has hitherto attempted a biography of Martov, the one outstanding Menshevik leader who retained the respect of the numerous dissident groups into which the party split, and even of some of his Bolshevik opponents—notably of Lenin himself, whose unusually warm personal feelings for Martov are well attested. Mr. Getzler, a scholar now teaching in an Australian university, has filled the gap with an excellent and thorough piece of research, which should remain unchallenged for a long time. In addition to an extensive, though widely dispersed, published documentation, he has had access to several collections of unpublished correspondence, and has interviewed most of the survivors of those associated with Martov in his active years.

Martov was an almost exact contemporary of Lenin, being born a couple of years later and dying a few months before him. He was born into a well-established and fairly prosperous family in the Jewish Pale (his real name was Tsederbaum); Mr. Getzler describes his father as "a europeanized and russified Jewish intellectual". Martov, like many of the young Jewish intellectuals of this group in the later years of the nineteenth century, drifted almost as a matter of course into the revolutionary movement, consciously rejecting Judaism for Marxism and always refusing to seek any special status for Jews—the irregular pattern of the pre-nationalist era. He first became associated with Lenin in exile in Siberia, waged war (no less vigorously and vociferously than Lenin against the so-called "legal Marxists" and "Economists", and shared with enthusiasm in the first steps of the foundation of the Russian Social-Democratic Workers' Party.

The decisive turning-point in Martov's career was the party congress of 1903, which ended in the split in the party between Bolsheviks and Mensheviks, and the rift between Lenin and Martov as the leaders of the two factions. The story of the congress has often been told. The occasion of the split was minor and incidental. But several incidents of the previous six months, when the two men were collaborating on the party journal *Iskra*, had already marked a deterioration in relations between them. Evidence is slender; but the explanation which attributes the breach to Lenin's masterful and ruthless attitude appears to hold the field. After the split, it was Martov who was mainly responsible for holding the Menshevik group together for ten troubled years. When war broke out in 1914 the Mensheviks were hopelessly divided between the "internationalists", headed by Martov, whose view of the war tallied fairly closely with that of Lenin, and the "defencists" like Plekhanov, who believed that socialists should rally to the defence of the fatherland, with every shade and variety of opinion between the two extremes. The Menshevik movement never really recovered from this debacle.

Martov returned to Petrograd in May, 1917, in a German sealed train, some five weeks later than Lenin. But, whereas Lenin had arrived in time to put an abrupt stop to the flirtation of the Bolsheviks, under the guidance of Kamenev and Stalin, with the Provisional Government, Martov found his Menshevik colleagues on the spot already firmly committed to active participation. From this moment the Mensheviks were never united on a positive policy. After the October revolution they found a common platform in opposition to the new regime, though still differing on the scope and method of their resistance to it. For three years the Mensheviks, exposed to intermittent repression and persecution, led a "semi-legal" existence. Martov himself, however, left Russia legally in the autumn of 1920 to attend the congress of the German Independent Social Democrats at Halle, where he spoke against Zinoviev, and never returned. It is said that Lenin personally insisted on letting him go.

Martov is not an easy subject for a biographer, since his high reputation and unimpeachable moral and intellectual qualities seem belied by an almost total lack of achievement. As a political leader Martov failed—as Mr. Getzler fully admits. He was a man of firm political convictions and principles; but neither fitted the world in which he sought to play a political role. The notion, which lay at the root of Menshevik doctrine, that the Russian revolution must be, in Marxist terms, a bourgeois revolution, and could not go beyond this framework, was theoretically impregnable, but politically impracticable, and, when faced by the test of action, led to sterility. Martov in 1917, like Lenin, condemned the Provisional Government for continuing the war, and called for peace. But the only peace which he would accept was peace which embraced both groups of belligerents; and this was unattainable. He refused, unlike his Menshevik colleagues, to join the Provisional Government. But, unlike Lenin, he refused to launch an all-out attack on it. At moments of crisis Martov asserted his principles, but offered no policy.

It is a tribute to Mr. Getzler that he has not only produced a thoroughly readable book, devoid of any element of sensationalism, but has also managed to keep our sympathies firmly engaged with his hero, while not disguising the hero's weaknesses. Some venial bias must be allowed to an author here and there. On all issues where Martov confronted Lenin Mr. Getzler comes down unequivocally on Martov's side. And he perhaps tends to dwell unduly on Martov's Jewishness. There is really nothing to show that Martov himself laid any stress on this, or that it significantly influenced his life or thought: in this sense, too, Martov was a consistent internationalist. One minor formal mistake, repeated more than once, deserves correction. Before 1923 there was no All-Union (but an All-Russian) Executive Committee of Soviets.

WHO STAGED THE COUP?

DRAGIŠA N. RISTIĆ: *Yugoslavia's Revolution of 1941.* 175pp. Pennsylvania State University Press. (American Universities Publishers Group.) £2 15s.

The full story of the coup d'état of March 27, 1941, which took Yugoslavia out of the grip of the Axis powers and into the war on the side of the Allies, is not yet known. Four books published in Yugoslavia and one in the United States during the last few years have not done much to illuminate this controversial issue. The Yugoslav books deal primarily (and parochially) with the relationship of the Communist Party of Yugoslavia to the coup. Yet, the primary historical sources are available for historians to describe this important event, which did much to influence Hitler's timetable of operations during the Second World War, in the archives of the Military History Institute in Belgrade there exist the official minutes of the Government of General Dušan Simović from March 27 until the end of May, 1941. The General also wrote a long paper on the events concerning the capitulation of Yugoslav armed forces on April 17, 1941. Before he died, moreover, he completed his *Memoirs*, a copy of which can also be found in the Military History Institute in Belgrade.

Now, Captain Dragiša Ristić, General Simović's executive secretary at the time of the coup d'état, claims in his book *Yugoslavia's Revolution of 1941* that the General entrusted his archives to him for their preservation and in order to set the record straight—the record of my endeavours and work". From Captain Ristić's book it is not clear which archives General Simović sent to him. The only source Captain Ristić does quote are the General's *Memoirs*. Captain Ristić's book is thus a great disappointment. A far greater service would have been done to historical truth had the *Memoirs* been published in full.

Neither are we told much by Captain Ristić about whose ideas the coup d'état for the past twenty-five years people have claimed to be the inspiration of the bold deed—some of them from the British Isles and the United States. To this long list of pretenders has been recently added the name of Mustafa Golubić, a young Bosnian and a friend of Gavrile Principe, who survived the 1914-18 ordeal, zealously joined the Bolsheviks and later the Soviet Secret Military Services. As their special agent he came to Belgrade in 1940, renewing contacts with Slavophile Royal Yugoslav generals, and some old pals from Princip's days among the leading members of the Serbian Peasant Party.

The author also covers lightly the crucial days between March 27 and Hitler's attack on April 6. There are several questions to be answered for the record: did General Simović expect such a swift blow from the German army? What measures did he take in order to improve the strategic position of the Yugoslav army? What was behind the move of some members of his government to ask Mussolini to mediate? Did he agree that Slobodan Jovanović, the Vice-Premier, should go on April 6 to Rome for that purpose? Why did he not take more resolute military measures against the Italians in Albania, who were being badly pressed by the Greeks? A success in Albania could have opened a unique front in the Balkans.

General Simović has also been criticized a great deal for his behaviour during the capitulation of the Yugoslav military forces on April 17, 1941. It is yet obscure what instructions he gave to General Danilo Kalafatović, who surrendered the armed forces under his command. In a special paper deposited at the archives of the Military History Institute in Belgrade, the General tried to silence his critics. Captain Ristić ignores this paper and, indeed, the whole controversial subject, doing a bad service to his former Commander-in-Chief.

COMINTERN PAPERS

XENIA JOUKOFF EUDIN and ROBERT M. SLUSSER: *Soviet Foreign Policy, 1928-34.* Documents and Materials, Vol. I. 353pp. Pennsylvania State University Press. (American University Publishers Group.) £3 11s.

This volume continues the series of collections of Soviet documents sponsored by the Hoover Institution. While preserving the high general standards of its predecessors, it gives proportionately more space to an initial commentary. The choice of documents seems rather heavily weighted in favour of those of the Communist International. This may be explained by the special richness of the Hoover Library in this field, and the scarcity of some of this material: a minor example in the present volume is offered by Stalin's speeches in 1929 in the Executive Committee of the Comintern on the American Communist Party, which were published at the time in a now rare pamphlet but for some reason not included in the collected edition of his works.

Diplomatic documents are less well represented, and pronouncements on foreign policy are apt to take the form of excerpts from *Izvestia*: this is not always satisfactory, as when we get the comment of *Izvestia* on a joint Soviet-German statement of June 13, 1930, but not the statement itself. Apart from this, there seems to be nothing on Soviet-German relations in the period covered by this volume (1928-31) and nothing on Soviet-French relations; and the resumption of diplomatic relations with Great Britain in 1929 is passed over in silence. Both Soviet and Comintern documents tend to grow more and more long-winded as time goes on, and there is much to be said for presenting them in abbreviated form. Some of the excerpts in this volume are, however, rather skimpy.

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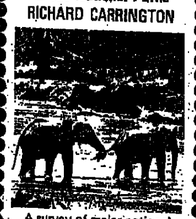
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ONE MAN'S MUSIC

FRANKLIN B. ZIMMERMAN: *Henry Purcell 1659-1695.* His Life and Times. 429pp. Macmillan. £3 10s.

Professor Zimmerman is the creator of an analytical catalogue of Purcell's music of great thoroughness. In his researches for this scholarly production he accumulated a great deal of documentary material impinging on the composer's life. Unfortunately, Purcell's biography is minimal: the known facts and the psychological indications of what he was like as a man could be written in a school exercise-book. When one considers how much is known of Byrd's life and personality—true, he lived much longer—the paucity of material for a portrait of a musician whose eminence was similarly recognized in his lifetime is surprising to the point of inexplicability. Purcell was attached to the Court and to Westminster Abbey, had his music published by Playford and moved in theatrical London, yet, barring a squabble with the Westminster Chapter about fees at a Coronation, he remains a cipher of no human interest, apart from the corpus of music he left behind, no fewer than 800 pieces of it according to Professor Zimmerman's catalogue.

Because he wanted to devote still another volume to a critical discussion of this music, and because he had so much material available about the times, Professor Zimmerman decided to write a life to go with the times, but it was a mistaken judgment, for it has led him into the worst trap a scholarly biographer can catch his pen in. When anyone says "No doubt" what he means is that there is some doubt though the probabilities are high, just as the man who says "I'm sure that..." means that he is fairly confident but that he does not know, and when Professor Zimmerman writes "Purcell may well have..." his words imply that equally he may not have. The result is that the early chapters especially are exasperating to read, all the more because of repeated admissions that there is a total lack of firm evidence. One important biographical point he has made, however, is to shift back Purcell's paternity from Thomas to Henry, and he has found some family connexions in Buckinghamshire and Cardiff. We still do not know the cause of Purcell's premature death, but Professor Zimmerman is inclined to accept Sir Jack Westrup's suggestion that it may have been tuberculosis helped on by overwork. The trouble at the Abbey over fees for seats in the organ-loft for the Coronation of William and Mary is explained by documents showing that there was ample precedent for his right to the money and that the Dean and Chapter were at fault in not informing him.

Among the prefaces to publications of Purcell's music which Professor Zimmerman quotes is Henry Playford's aesthetic apologia for *Harmonia Sacra*. It is indeed these prefaces, official lists from the Abbey archives, newspaper announcements and indeed a whole appendix full of documents that constitute the value of the book, though the changing political situation during the three reigns and its bearing on the social life of London is well reflected in the narrative of Purcell's career. Any discussion of the music is incidental and usually with reference to other composers, Pelham Humfrey, Mathew Locke, Louis Grabu and John Blow; in which connexion it is perhaps worth remarking that there is no mention of Blow's *Venus and Adonis*, which preceded *Dido and Aeneas*, here hailed as the first English opera worthy of the name, by seven years.

ONE MUSIC'S MAN

JAN LA RUE (Editor): *Aspects of Medieval and Renaissance Music.* A Birthday Offering to Gustave Reese. 891pp. New York: Norton. London: Oxford University Press. £12 12s.

This extended *Festschrift* is the largest so far published in the field of music. Most of the fifty-seven articles have been written by American authors, colleagues or pupils of Gustave Reese, whose lectures on medieval and Renaissance music at New York University were important in establishing the new academic discipline of musicology in American universities. Mr. Reese himself is the author of two reference works widely used on both sides of the Atlantic, *Music in the Middle Ages* (1940) and *Music in the Renaissance* (1954). These volumes form part of a series that are referred to by the trade, as well as in the universities, as the "Norton History of Music", and rightly so, since the New York publishing firm of Norton exercised initiative and judgment in commissioning the series. What distinguishes the Norton series from others is that one author is responsible for each volume, whereas comparably voluminous histories usually have different authors for different chapters. It takes an orderly, comprehensive, and many-sided mind to cover all of musical history from the ancient Greeks to the end of the sixteenth century, and Mr. Reese's volumes testify to his erudition, organizational skill and competence. These volumes also testify to the American propensity for bibliography, documentation, and indexing: they are easily the most helpful books on the market.

The opening contribution in the present *Festschrift*, entitled "The Greater World of Gustave Reese", was contributed by Friedrich Blume, the well-known German authority, who puts Mr. Reese's achievement into proper perspective by comparing his contribution with the relevant volumes in the *Oxford History of Music* and the relevant chapters in G. Adler's *Handbuch der Musikgeschichte*. Here Blume's contention that Mr. Reese's *Middle Ages* "became a sort of musicological Bible for students all over the world" is accurate. Most of the articles are written by eminent authorities deal with various aspects of the Middle Ages and Renaissance, and are fully documented. Alas, there is no index, and since the table of contents is alphabetically arranged by the author, which subject is dealt with by which is not obvious to the novice. Curiously enough a model method of treating *Festschriften* is provided by W. Gerboth's article (pp.183 to 307). This mammoth contribution, entitled "Index of Festschriften and similar publications", provides both a comprehensive index of authors of previous *Festschriften* and of subjects. It will, in the years to come, prove most useful for a ready survey of this most ephemeral type of publication.

The articles in this volume fall into various categories, with a great variety of approaches. Some of them deal with the cross-relationships between music and the other arts, or at least the contribution made by the other arts towards a knowledge of musical history. Good examples are the articles by E. Winternitz on Leonardo, I. Pope on Spanish Romanesque sculpture, F. Ghisi on a Sienese fresco painting from the Trecento, L. Cuyler on the illustrations in Emperor Maximilian's *Weisskunig*. Other contributions are biographical, such as H. Tischler on Perpin, or M. Picker on Agricola. Questions of musical style and craft are discussed in the essays by W. Boetticher and M. Steinhardt on Lasso, A. T. Merritt on Jannequin, D. Haydon on Kerle. There are several contributions dealing with English music. V. Duckles writes on the English musical elegy, sifting the blending of literary and musical elements; J. Kerman on the technique of imitation in English sacred music; J. Ward on English songs and ballads preserved in manuscript fragments now in Ohio including an early "Willow Song". One of the most substantial articles has to do with terminology—namely, the word "parody" meaning not "satire" but the fitting of new words to old tunes, in particular to pre-existing polyphonic masses. T. Lockwood shows that the term "parody mass" is a later scholarly invention, and the sixteenth century preferred such phrases as "ad imitationem" or briefly, "super". The international wanderings of a dance tune, "Roti Boulli" (also known as "Rosy bottly" "Rusty Bully" and what not) are shown by D. Heartz. A complete catalogue is impracticable, but this stout volume, adorned by pictorial and musical illustrations, is an important contribution to musical scholarship.

PRE-PSYCHEDELIC

DENNIS SHARP: *Modern Architecture and Expressionism.* Longmans. £3 10s.

Acting on an understandable feeling that "the standard books on the Modern Movement in architecture have provided a distorted view" of those visionary, individualistic architects who straddled the gap between Art Nouveau and the international functional style, Mr. Sharp has written something of a pioneering work. The trouble, though, is that it should have been either much more detailed or a good deal shorter. For expressionism in architecture is too limited a subject for the kind of general treatment Mr. Sharp sets out to give it. It can reasonably be discussed as a subsidiary aspect of the whole expressionist movement between (roughly) 1910 and 1930, or again as a part of a larger romanticism in modern architecture that would range from Frank Lloyd Wright to Sydney Opera House. But it is in no sense what Mr. Sharp terms "the great banner under which all the other arts were brought together". To stretch it in this way is bound to lead to distortion and padding.

Those few architects who could justifiably be termed expressionists were all Germans—Bruno (and for a time Max) Taut; Hermann Finsterlin; the Luckhardts, Hans Scharoun and Otto Bartning (all for a time only)—and their activity was confined within the period 1914 to 1923. In itself it is fascinating, as sweepingly impracticable as any of the schemes of Ledoux and Boullée in an earlier revolutionary age, and it left its mark not only on their actual buildings but also on the first years of the Bauhaus, before the advent of Moholy-Nagy and *de Stijl*. That does not however justify presenting the Bauhaus painters (e.g., Klee and Feininger) as expressionists or bringing in Berthold [*sic*] Brecht as a product of the same forces. And although it is reasonable to link the hard core of expressionist architecture with the work of Hans Poelzig a decade earlier and to have a chapter on the two strange buildings that grew out of Rudolf Steiner's anthroposophical theories, the work of the Amsterdam architects or of Peter Behrens belongs more properly in a wider context. Throughout the book the distinction between Art Nouveau and expressionism, which is clear enough in the other arts, is somewhat blurred. Even the subject of the frontispiece, Mendelsohn's Einstein Tower of 1920-21, relates closely to the work of Van de Velde (as the author points out), and to the modernistic "styling" of Raymond Loewy for that matter, but much less so to the experiments of Taut and his circle.

Another factor operating against the book is its presentation. Sharp, to begin with, is a rather different writer, whose overstuffed quotation ("As Gregotti says...") suggests incomplete mastery of material. The margins are small, lines long (fifteen words) and Gill Sans, the paragraphs unindented. The illustrations, printed [illegible] graphically with the text, are of extreme interest, but there is no list of them, and some are not identified by captions. Yet all complaints have to be got into a portion. What matters ultimately that this is the only book of this and because the subject is quite important one we should be grateful to author and publisher for having it at all. Indeed it is not only important but also oddly topical. Esterlin's swirling projects, the [illegible] mould models in Plasticine, the fantails and constellations of Taut's utopian schemes, his friend Scheerbart's notion that "coloured glass destroys hatred": all duly participate much of the psychedelic paraphernalia of today. The reader will see the point even if the critic grumble.

GOINGS UP

JOHN DONAT (Editor): *Wolf Mehlecture 4, Place and Environment.* 216pp. Studio Vista. 15s.

The latest issue of this periodically [illegible] lication is as full of stimulating pictures as before, and as bewilderingly miscellaneous. Again it hardly [illegible] fies its somewhat grandiose title, except in the sense that the buildings and projects included come from different parts of the world. They are not a survey of world architecture. Some countries are represented, by [illegible] chosen by "contributing editors" who in many instances have done their own. There is no indication how they relate to what is happening in that country.

Britain is represented by a [illegible] and topographical survey of a Yorkshire town of Kirkbymoorside made by three second-year students at the Architectural Association school. This is well done of its kind, but seems a strange choice as BOAC's only contribution to world architecture.

An attempt has been made to unify to what the editor himself describes as "a diverse collection of unlikely bedfellows" by relating various contributions to architecture's role of creating environment, but the term is interpreted in so many different ways as to become almost meaningless. But there are some fine photographs.

The Athlone Press
UNIVERSITY OF LONDON

Fasti Ecclesiae Anglicanae: Volume XII
Introduction, Errata and Index

'Every historian working on English history will welcome this new edition of Le Neve's *Fasti* which has been undertaken under the auspices of the Institute of Historical Research.' *English Historical Review.*

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The Regius Professor of Hebrew in the University of Cambridge here offers a survey of those factors which prevent a perfect understanding of what the Old Testament actually says, illustrating with specific examples the pitfalls which exist for the [illegible] establishing the meaning of certain words. The Ethel M. Wood Lectures for 1966

In preparation

Fiction

TALL TALK

FLANN O'BRIEN: *The Third Policeman.* 200pp. MacGibbon and Kee. 25s.

Flann O'Nolan, the Irish writer, was a bureaucratic life a civil servant. He was born in 1911 and died last year. He wrote a satirical column in the *Irish Times* for many years under the pseudonym Myles na nGopaleen. His novels and plays he used the name Flann O'Brien.

O'Brien's most celebrated book is *At Swim-Two-Birds* (1939), a masterpiece which, neglected at first, gradually made an underground reputation and is now, one hopes, an accepted classic in modern Irish literature. Immediately after the publication of his first book, O'Brien began working on another novel, *The Third Policeman*, and a gay farce in Irish, *An Beal Bocht*. The Irish book was published, and an adaptation of it has recently been played at the Abbey Theatre in Dublin. But the policeman invented sometime around 1941 or 1942, has stayed in typescript until now. After *At Swim-Two-Birds* O'Brien did not publish another novel until *The Hard Life* (1961) and, his last, *The Dalkey Archive* (1964).

"When a writer calls his work a Romance", Hawthorne said in the preface to *The House of the Seven Gables*, "it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel." Flann O'Brien claimed the latitude without bothering to argue his books a generic title. As far as the story goes, *The Third Policeman* has to do with a murder, several bicycles, four policemen, a rascal named John Divney, an apocryphal philosopher called de Selby (who opened up in the flesh in *The Dalkey Archive*), several philosophical ideas, a black box, a chest containing other objects, and seven one-legged men of incurable fidelity.

The narrator, who is also the murderer, spends his life studying the works of de Selby, largely because of the beauty of reading a page of de Selby is that it leads one inescapably to the happy conviction that one is out of all nincompoops, the greatest". When he murders old Philip Mathers he finds himself consulting Sergeant Pluck, Constable MacCruiskeen, and eventually Constable Fox, the third policeman, who has been driven mad by the second. These consultations take the form of disputation, the niceties of law being replaced by scruples of pedantry. Finally, it appears that the narrator has been dead for many years. The story is the form his Hell takes, "circular in shape, and by nature interminable, repetitive, and very nearly unbearable".

It is customary, on the strength of *At Swim-Two-Birds*, to place O'Brien in the Joycean tradition in Irish literature. The reasons are clear enough: a delight in verbal nuance, farce, parody, ostensibly fierce disputation, the implication that "words alone are certain good". In the August number of *Encounter* John Wain has a long essay on O'Brien along these lines. But it is not at all certain that these are the right lines. *The Third Policeman* has for nearest neighbour *The Dalkey Archive*. Indeed, Sergeant Pluck's obsession with bicycles is to be found, ascribed to Sergeant Fottrell, in the *Archive*. These two books throw a different light upon *At Swim-Two-Birds*, and suggest that the proper place for Flann O'Brien is the tradition of modern Irish fantasy and romance in which the definitive figure is James Stephens. Reading O'Brien now, one is reminded far more vigorously of *The Crock of Gold*, *The Charwoman's Daughter*, and Stephens's stories and sketches, than of Joyce in any of his manifestations. The elaborate discussions, the pedantry, the consecration of time to reverie: these are Stephens, not Joyce. Keep talking, and it won't happen: this is a motto applicable not only to Stephens but also to the tradition which goes on from Stephens to Eimar O'Duffy, Flann O'Brien, and Brinsley MacNamara's *Various Lives of Marcus Igoe*.

To push the tradition a little further: compare *The Third Policeman* with Stephens's "There is a Tavern in the Town", Sergeant Pluck with the Sergeant in *The Crock of Gold*. Hawthorne advised the romancer to "mingle the Marvellous rather as a slight, delicate, and evanescent flavour, than as any portion of the actual substance of the dish offered to the public". In *The Crock of Gold* and *The Third Policeman* the Marvellous appears as the logical administration of inconsequence, where arrangements are carried out with the finesse of legal theory or theology. The characters are logicians, in their way, cracked but not crazy. In these books words are sufficiently lively, sufficiently eventful, to make excursions beyond the dictionary quite superfluous. "A bulbul is a Persian nightingale. What do you think of that now?" says Constable MacCruiskeen to the defeated narrator. If the latter had recourse to the *O.E.D.* he would find that the constable is right and that Tom Moore was called the Irish bulbul because his Oriental songs charmed the London drawing rooms. "It is seldom I am far out", the narrator answers. But MacCruiskeen is the better man.

REJOYCE

JAMES JOYCE: *The Dubliners.* 262pp. Cape. 30s.

This edition of Joyce's short stories restores the punctuation and spelling of the first edition (London, 1914). This means considerably reducing the number of commas, giving the prose an attractively lighter look. Joyce's habitual preference for a dash to indicate direct speech has been respected, and *Dubliners* is now like his other works in being free of what he called "perverted commas".

Twenty-eight proof corrections written out by the author for the London publisher have also been incorporated. A further thirty-seven corrected readings have been established by collation with the surviving copy of the Dublin version of 1912 which was printed but never issued. Nearly half of these occur in the last story, "The Dead".

None of these improvements materially alters the text as usually printed, but it is nevertheless good to have them established in this pleasantly printed volume. Opinions may vary about the intrinsic merit of Robin Jacques's fifteen *pointillisme* illustrations, but it would surely have been better to have omitted them from a scholarly edition of this kind.

INNOCENT ANNALS

C. W. WARING: *The Witnesses.* 576pp. Collins. 30s.

According to the blurb, the author has spent twenty years studying documents in order to write this "epic" of the Russian revolution. He has certainly been clever to finish his arduous research neatly in time for the revolution's fiftieth anniversary. Understandably, however, in view of the novel's arbitrary treatment of history, we are not told which documents she studied. Miss Waring has not given us anything like a complete or convincing picture of the Russian revolution.

She is most at home depicting the last days of the Russian aristocracy, and this she does with skill. Dolly Oblonskaya is scandalized at the modish plushness of Anna Karenina's and Vronsky's estate in the country. Miss Waring, who was apparently brought up in St. Petersburg, shows us with a good eye for surface detail, how the tendency towards modishness and away from rural simplicity had developed among the Russian aristocracy by 1903. The gardens are streamlined, with elegant croquet lawns and tennis courts, the fashions are English; suits from Poole, trunks from Liberty's; the latest cigarette holder and the latest sporting prints from Bond Street. Miss Waring describes with competence, though without much depth of characterization what today called those "splendidly well-bred animals" of the aristocracy, their relaxed charm is observed by Sir Bedivere Dobson, who arrives from Philadelphia to marry Prince Vladimir Obolikov, a sort of Nicholas Nickleby at his most asinine. Her neat, preening New Englandness is used to skilful juxtaposition to Vladimir's pompous lavishness, and her presence gives just a touch of disruption to the [illegible] innocents, remarkably [illegible] not only of the upheaval which their country is undergoing but also of the [illegible] on which their lives depend. The remoteness of their concerns from the immediate needs of the Russian people, their devotion to the regiment, their worship of the Tsar, their ludicrous patriotism, all these are well conveyed.

However, there is nothing in this novel even to suggest the deeper implications of the revolution. Miss Waring's prejudices are not always objectionable or even obvious, although, for instance, in a footnote she asserts that the "truth" about whether Lenin was financed by the Germans "was finally established when after the Second World War the archives of the German Foreign Office were made available to the allies". Nothing of the sort was ever established, as connoisseurs of Parvus - Helphand will know. What *is* objectionable is that Miss Waring seems to believe that the revolution was brought off by a handful of unscrupulous, enigmatic conspirators. The peasants are a contented bunch who dress up exotically on St. Vladimir's day. The war is hardly described at all, and there is not even a hint that, for instance, two-thirds of the Russian infantry were killed or wounded in it. To sustain the impression of conspiracy, Trotsky, Martov, Lenin, Plekhanov, &c., appear under ludicrously mysterious pseudonyms. (M. W. Waring itself is, apparently, a pseudonym.) Kerensky is coyly K., Shcheglovitov Sh, and who A, B, C, D, E and F are is anyone's guess. The portraits of the Bolsheviks and Mensheviks are as lifeless as they are fanciful.

FRIENDS AND ENEMIES

LYDIA CHUKOVSKAYA: *The Deserted House.* Translated by Aline Werth. 128pp. Barrie and Rockliff. 15s.

In our lengthy review of the Russian original of *The Deserted House* (*TLS*, February 16, 1967) we hoped "that this remarkable and superbly written little book will soon be published in English". Now, six months later, we have Aline Werth's excellent translation. Of all the "purge" books that have come to our knowledge *The Deserted House* is somehow the most moving of all. Solzhenitsyn's *One Day in the Life of Ivan Denisovich* describes the daily routine in a camp; General Gorbatov's *Years off My Life* deals specifically with the Gestapo-like methods applied to the military soon after the Tukhachevsky affair. Chukovskaya tells the simple story of how the "purge" suddenly broke into the life of a perfectly ordinary, loyal and law-abiding family.

The book is tragically autobiographical. Lydia Chukovskaya was married to an eminent scientist who, like Olga Petrovna's Kolya, was arrested in Leningrad in 1937 and shot as "an enemy of the people". She did not hear of his death until much later, and went through the agony of the prison-queueing, as described in this book. The hideous NKVD hunchback was a real person—subsequently shot, like many other NKVD chiefs. Chukovskaya was a very close friend of Anna Akhmatova, whose son was also arrested in 1937, and not released until many years later. The two women did their queueing together.

Chukovskaya, though a sick and half-blind old woman, is now working on her reminiscences of Akhmatova. This book promises to be of the greatest literary and historical value, since few people knew Akhmatova so well as Chukovskaya did.



Published Today
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MACMILLAN

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CLAUD COCKBURN: *I, Claud . . .* 454pp. Penguin Books. 7s. 6d.
JACK HOUSE: *Pavement in the Sun.* 243pp. Hutchinson. 35s.

The three instalments of Claud Cockburn's autobiography which appeared between 1956 and 1961 are brought up to date in an attractive Penguin which, it goes without saying, is something more than the "wildly funny retrospect of five decades" megaphoned from the front cover. Mr. Cockburn is almost alone among modern British journalists in riding his seriousness on so light a rein that he can be amusing and disquieting in the same breath. Though Malcolm Muggeridge is probably the nearest to a fellow spirit they differ in one essential. Mr. Cockburn takes an equally disenchanted view of the antics of collective humanity and of the power of journalists to influence the brutal processes of history, yet he never abandons hope. He keeps trying to lend a hand in the messy old world; he is never likely to try to get to heaven out of it all and take off into a monastery, with or without a camera team.

But anyone seeking his exact opposite among contemporary professionals need look no farther than Jack House, whose *Pavement in the Sun* traces a parallel career that seems more than a world away. There may be those who suppose that ending up in *Private Eye*, reckoned as a serious activity, may not be all that different from ending up on "Round Britain Quiz". Both Mr. Cockburn and Mr. House would disagree with this view profoundly, and they would be right. Mr. House, whose career has been based mostly on Glasgow, dedicates himself so strenuously to the sunny side that his book achieves the flavour and consistency of sweet porridge. He warns us at the start that he does not intend to take us very deeply into his private life since that is his own affair and nobody else's. A perfectly dignified and honourable attitude, though rather discouraging to the readers of an autobiography. Nor does it prevent Mr. House's book from being infinitely more egotistical than Mr. Cockburn's. Thirteen full-page photographs, all featuring Mr. House in one professional activity or another, might be thought a shade excessive in a leading actor or world statesman, let alone a jolly journalist of such understandably small pretensions.

DAILY ROUND

A. R. MILLS: *The Halls of Ravenswood.* More Pages from the Journals of Emily and Ellen Hall. 200pp. Frederick Muller. 30s.

This continuation of *Two Victorian Girls* (reviewed in these pages on March 24 last year) carries the stories of the two diarists on from 1848 to 1858. As before, the book is a précis, not a straight reprint of the text, which is of far too leisurely and voluminous a nature for any other kind of treatment. It is thus, in effect, a sort of Victorian "Mrs. Dale's Diary", but though it has its longueurs it also has its fascinations: Tennyson horrifies by sitting on a *bed* smoking a short pipe and drinking gin-and-water; the Academy is sedulously inspected and, in 1850, it is observed that Millais's "Christ in the Carpenter's Shop" comes a bad second to Defaroche's monstrous presentment (now safely interred in the Art Gallery at Nîmes) of Cromwell contemplating the corpse of Charles I; Napoleon III's mistress, Miss Howard, tumbles off her horse, loses her front teeth, writes incontinently to the Prince-President to resign her situation, dashes back to England to procure the best dentures money can buy, then demands her job again; and so forth.

It is interesting to see that the suggestion made by our reviewer in discussing the earlier volume, to the effect that Emily Hall's mentor, the Rev. Mr. Shore, was not only the father of that admirable diarist, Emily Shore, but was also by no means so black as he was there painted, has now tacitly been accepted by the editor in his introduction, though he refrains from giving us credit for making it.

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SHACKLES OF FREEDOM

JAN YOORS: *The Gypsies.* 256pp. Allen and Unwin. 30s.

Sometimes not often a spark of something vestigially recognizable shines from a hippy eye, and the tunnels of Piccadilly or the Village are illuminated. It is not humour, for hippies seldom aspire to that. It is not exactly defiance, for the numb assurance of the hipster movement does not seem to entail challenge or response. It is not even withdrawal, unless of the adolescent sort that goes with grumps and overacted lack of interest over the cornflakes. It is a faint touch of the gypsy. Denied the actual experience of LSD, or the scarcely less heady addiction of signing round-robin letters to *The Times* about subjects we don't understand, most of us probably view the hipsters with a distaste that is reluctantly tinged with envy. They do look ghastly, but they have an air of atonal, or even electronic, liberty. They make their own harmonies. They come and they go, they sit where they please, they make faces at policemen, they don't care if you stare. They are relieved of the obligation to wash or shave, and they seem to constitute some cabalistic sub-society of their own, probably with secret signs and druidical ritual.

In all these ways they suggest to the casual outsider that old ideal of an earlier Bohemia, the wandering gypsy: and it is possible to conclude, when the light is right and the more unprepossessing of the exhibitionists have heaved themselves momentarily off Eros, that perhaps the gypsy values are triumphing after all—or even, as the Nazis would probably have it, that somewhere in San Francisco a beatnik Petulengro coordinates protesters everywhere, Amsterdam to Sydney, reducing the proud capitals of the earth to hallucinatory experiences.

In fact nobody would be more astonished by the spectacle of Piccadilly today than one of your old-school well-bred gypsies—an unprincipled anarchist outside, perhaps, but a staunch and disapproving traditionalist within. The pot generation does share with the gypsies a sideline attitude, as though nothing that happens to the world at large directly applies to its own members: and the gypsy's notorious unconcern for the rights of the rest of us, expressed so dismally in the litter of the roadside camps, is akin to the hippies' arrogant disregard of all other susceptibilities. But there the resemblance ends. The hipster movement is sustained by loyalties of the haziest kind. The gypsies are a people disciplined down the generations by a rigid code of conduct, often harsh, sometimes puritanical, and ordering every aspect of nomadic life. The hippies think they have found a philosophy, but the gypsies are a permanent *modus*.

Still, the externals of gypsy life the muck, that is, the side-dep and the effrontery do seem to have a new attraction for people, polarized as we are between meritocracy and abyss. In England at least there has perhaps never been more sympathy for the Romanies (though it is probably law rather than change of heart that has removed so many No Gypsies signs from the pubs of the fruit countries) and there should be a ready public for Mr. Ian Yoors's book, a slice of autobiography with anthropological undertones. Its title is misleading and foolish, for it is only six years since M. Jean-Paul Clébert's very different study appeared under the same name. The book is not a reference book, nor a history, nor a social study. Mr. Yoors, though not a gypsy himself, grew up among wandering gypsies of the Continent in circumstances which he leaves deliberately mysterious, and he simply sets down in striking and sometimes eerie prose what he remembers of so remarkable an experience.

His are European gypsies, swinging across half a continent, never at home anywhere, but never out of their depth. Mr. Yoors takes us in a kind of grey hot blur through the cycle of gypsy life, now among vicious enemies, now among deluded friends, and shows us the universal emotions of birth, death, love and fury strangely transformed by gypsy experience, so that they emerge with an altogether different [illegible] though we are watching the [illegible] of highly intelligent and [illegible] ful rodents. We learn what it [illegible] to live perpetually behind a [illegible] of evasion, brilliantly impro[illegible] from moment to moment to re[illegible] the gypsy stranger and more [illegible] than he is. We feel on every [illegible] the inescapable influence of [illegible] tradition, bound up with a [illegible] and an elaborate set of rul[illegible] electrified by the permanence [illegible] of exile.

The persiflage is catching, [illegible] besetting fault of writers [illegible] gypsies is their tendency to [illegible] fact with fiction, statistics [illegible] writing. Mr. Yoors is a [illegible] most at this irritating habit, [illegible] sadly weakens the impact of [illegible] however it bolsters the [illegible] a people. In all other ways *Gypsies* is a noble evocation of [illegible] travel in the grand manner—[illegible] in the days before horse-[illegible] gave way to Mercedes, Cadillac[illegible] Austin Princesses. Hippies [illegible] well to run a third eye through [illegible] if they can take time off from [illegible] Hobbits. It will not do much [illegible] all, to confirm their rubbery [illegible] but it shows how essentially a [illegible] conformist movement depends [illegible] conformity. There are four genu[illegible] individualists in Mr. Yoors's book [illegible] than one would meet on the [illegible] up from Esher: for the gypsy [illegible] everywhere, like so many of the [illegible] grotesques, are bound more [illegible] by their freedom than most of [illegible] poor shackled serfs outside.

MIGRANT JOCKEY

EDGAR BRITT as told to GERALD PYNT: *Post Haste.* 175pp. Muller. 25s.

Racegoers will remember Edgar Britt as the first of the postwar generation of Australian jockeys to seek his fortune in this country. The public was soon able to appreciate his talents, as did the trainers and owners who employed him. He rode his fair share of big winners in the fifteen years in which he was active in this country and he made a reputation in contradistinction to most of his compatriots as a vigorous if rather inelegant horseman; like them, however, he was a fine judge of pace.

In this little book he describes his upbringing and early training in Australia as well as his early race riding experiences in India where he ended the war as a captain in the Baroda Lancers and personal A.D.C. to the Maharajah, for whom he also acted as stable jockey. This high military rank enabled him to get to England in April, 1945, and to participate in his employer's unsuccessful attempt to emulate the Aga Khan as a racehorse owner and [illegible] Britt had the satisfaction of [illegible] the Maharajah's classic win[illegible] Sayajirao in the St. Leger of [illegible] but personal difficulties supervened as they had a habit of doing in [illegible] contentious and over-feminized [illegible] so it was probably a relief to [illegible] himself to the north where he [illegible] many winners for Captain [illegible] Elsey.

While there is not much new [illegible] said about British racing since [illegible] war, the author's comments on [illegible] in Australia and India are [illegible] ing and novel. An ambitious [illegible] tice who seeks the help of an [illegible] shocking coil to gain success [illegible] non-tiker may find the photog[illegible] diagram helpful but he should [illegible] read the text and learn what [illegible] of the jockey who used it indiscr[illegible] It may also be said that there [illegible] lack of cautionary tales about [illegible] fellow jockeys in three countries [illegible] all of which they will entirely [illegible]

TRAVELS OF AN ANTI-FASCIST

JOYCE LUSSU: *Fronti e Frontiere.* 144pp. Bari: Laterza. L.1,200.

This book begins in 1938. The author is a daughter of the well-known anti-Fascist Salvadori family. She spent her youngest years in exile, but studied philosophy at Heidelberg and literature at the Sorbonne. Her languages and general culture were to serve her almost as much as her spontaneous singleness of purpose.

When she returned to Europe from Africa in 1938 she was already a marked person. Her passport had been confiscated by the Italian authorities. She therefore landed clandestinely in France to join her associates in the Giustizia e Libertà movement—and in particular the sensational anti-Fascist leader from Sardinia, Emilio Lussu. In spite of Lussu's feeling that his way of life precluded family commitments she joined her destiny with his. Not long afterwards war came, France was occupied by the Germans and the Italian émigrés scattered in Pétainist France—Nitti to the region of Toulouse, Amendola to Marseilles, Nenni to the Pyrenees, Saragat to the Ariège. Joyce Lussu underwent every kind of peregrination in war-torn Europe; sometimes with Emilio Lussu, sometimes alone. Her book is a saga of clandestine life. The reader need expect no heroics. The story is told in the most unassuming, easy style as though it were the most natural thing in the world to pay a visit from France to England, be trained at a parachutist camp in secret service work, make a new clandestine landing in France, set up an office for forging passports and identity cards, take the elderly Jewish anti-Fascists Emmanuele Salvadori and his wife across France to Geneva, be interrogated by the Gestapo, the French collaborationist authorities and the Italians.

Her adventures were quite outstanding in a period when there were many brave individualists but far more herdlike collaborators. When she got to Italy at last she was confronted with the German occupation. In view of that disaster she volunteered to act as a liaison officer between the clandestine Italian movement in the north and the Allied forces in the south. This in[illegible] crossing the German-America[illegible] in the height of battle only to [illegible] characteristic distrust on the Allied side. She was ready to [illegible] again alone, but the Allies [illegible] her with a guide.

Many of her friends and [illegible] ates now occupy high places in [illegible] politics and one is the President [illegible] the Republic. Their hardships [illegible] only less than her own. The [illegible] can be read as a classic of the [illegible] resistance. Others will read it as a [illegible] adventure story of the highest [illegible]

DUNKIRK SPIRIT

ANTHONY HERN: *The Seaside Holiday.* The History of the [illegible] Seaside Resort. 209pp. Cresset Press. 35s.

It is an unlucky coincidence that this book should cover much the same ground as Mr. Kenneth Lindley's *Coastline*, which was noticed in these pages as recently as June 15. Mr. Lindley's book, moreover, is by far the better organized of the two, though the sombre conclusions reached by both writers are similar. While, however, Mr. Lindley offers a number of reasonably constructive suggestions for the amelioration of the plight of the English seaside resort, Mr. Hern is frankly nihilistic. On the spoliation of the West Country, for example, he paints a fancy picture of "the English middle classes, having reached their own Ultima Thule", turning to face their class foe.

Here, in Cornwall, in cove and [illegible] land, they stand, [illegible] heroically, politely but determined [illegible] ready to defend their last [illegible] against transistor radios and [illegible] cream cartons, against coca-cola [illegible] bottles of beer, against fish and [illegible] and HP sauce on café [illegible]

They'll not win, of course. They [illegible] doomed, caught between the [illegible] the Westcountrymen oil to [illegible] the Americans would call a [illegible] while the sun shines, and the [illegible] of the new masses, [illegible] acquisitive, moving ever [illegible] the impetus of new freedoms and [illegible] ambitions.

This, which incidentally [illegible] ample of Mr. Hern's [illegible] manner, indicates that his [illegible] not cheerful reading.

EMPEROR OF THE ENLIGHTENMENT

ADAM WANDRUSZKA: *Leopold II.* Vol. I (1747-1780). 450pp. Vol. II (1780-1792). 457pp. Vienna: Herold. 224 Sch. each.

[illegible] 1910 an Austrian historian con[illegible] proved the abundance of historical [illegible] works on the reign of Maria Theresa [illegible] with the lack of any serious study of [illegible] reign of Joseph II. He was intro[illegible] ducing the monumental two-volume [illegible] set on Joseph by the young Rus[illegible] historian Paul von Mitrofanov. [illegible] these, one-volume biographies [illegible] the "revolutionary Emperor" [illegible] appeared in English, German [illegible] and French, each adding slightly to [illegible] documentary evidence used by [illegible] Mitrofanov. And there have been a [illegible] number of studies on the ideo[illegible] logical inspiration of "Josephinism" [illegible] and on particular aspects of Joseph's [illegible] reforms, especially the ecclesiastical [illegible] reorganization.

About half a century after the pub[illegible] lication of Mitrofanov's study, a stu[illegible] dent of Austrian history was bound [illegible] to be struck by the relative abund[illegible] ance of works on Joseph II, contrasted to the almost total absence of [illegible] serious work on the reign of his younger brother and successor, Leopold II. Mitrofanov's own work on [illegible] Leopold remained an untranslated [illegible] fragment. There were a handful of [illegible] dissertations and articles on his reforms in Tuscany and his policy towards revolutionary France. In the [illegible] text-books he was disposed of as the [illegible] cautious ruler who reversed some of [illegible] his brother's policies because of the [illegible] discontent they had aroused, and who [illegible] inaugurated repressive measures to [illegible] combat the influence of the French [illegible] Revolution.

Only during the past few years have we seen the publication of research which has revealed the inadequacy of the traditional Leopold image. Detailed investigation into the Austrian "Jacobin Conspiracy" brought to light a close link between Leopold and many of the politically active officials in the Habsburg Dominions. Many had been entrusted with confidential political assignments by him, and most of them expressed enthusiasm for his policies and what they perceived to be his aims.

The political assignments were part of a determined effort to overcome the formidable aristocratic revolt provoked by Joseph II, which threatened the power and position of the monarchy and all the major achievements of the last two reigns. In fact, Leopold was pursuing a subtle class policy, unobtrusively encouraging the political aspirations and activity of the non-privileged in town and country, in order to cool the ardour of the aristocratic opposition and to keep open the door to further enlightened, especially agrarian, reforms. He allowed the Estates to assemble in their provincial diets, but encouraged the towns and the peasants to demand representation in the diets and to submit their own *gravamina* alongside those of the privileged orders. The progress of the French Revolution did not frighten him away from this policy. On the contrary, he believed, as the British ambassador reported from Vienna in October, 1791,

> that the dangerous contagion of French Reform can hardly be averted or at least that the fatal progress of that levelling spirit cannot be so effectually circumscribed as by new modelling the Constitution of several of the countries which belong to his dominions by voluntary concessions on the part of the Sovereign.

Among European rulers at the time of the French Revolution, Leopold's was the most constructive reaction to the great social and political upheaval in Europe's most prestigious nation.

Professor Adam Wandruszka has now written the full-length biography which will enable historians to study as a whole the life of this most intelligent and fascinating ruler of the House of Habsburg-Lorraine. Inevitably, more than half the work is concerned with Leopold's government in Tuscany, where he ruled for twenty-five years before his final two years as ruler of the Habsburg Dominions and as Holy Roman Emperor. Inevitably, much of the detail concerning his Tuscan government is of little more than local significance. But Professor Wandruszka demonstrates convincingly the broad continuity of Leopold's Tuscan and Austrian policies. The former served as models for many of the latter, and therefore provide invaluable clues where the latter remained incomplete because of Leopold's premature death. A consistent view of political philosophy and governmental tactics links the constitutional project for Tuscany (1779)—abandoned, we now learn, because of Joseph's insistence on the future incorporation of Tuscany in the Habsburg Dominions—with the intended reforms of the constitutions of Hungary, Styria and Bohemia (1791 and 1792). The reorganization of the police in the Habsburg Dominions, which entailed the virtual disintegration of the Josephinian secret police, consisted in fact in the introduction into Austria of the Tuscan police organization to which was attached an embryo public health service for the poorer sections of the population. The policy of disarmament and permanent neutrality for Tuscany was a pointer to the consistently peaceful policy of Leopold as ruler of the Habsburg Dominions, which included *rapprochement* with Prussia, the termination of the war against Turkey without annexations, the recognition of the Polish Constitution of May, 1791, and the successful determination to keep out of any interventionist adventures against revolutionary France. Leopold was, indeed, the only eighteenth-century ruler whose foreign policy was wholly in accordance with the Enlightenment's rejection of dynastic territorial expansion.

There is much emphasis in Professor Wandruszka's biography on Leopold's constitutional principles. In this respect, the new Leopold image will, presumably, meet with some scepticism. A constitutionalist Habsburg in the "age of absolutism" does seem an improbable phenemenon. Professor Wandruszka certainly proves his point that the constitutional project for Tuscany was seriously intended for practical application. But he does not make sufficiently clear what kind of constitutional monarchy Leopold envisaged and was prepared to inaugurate. The phrase "constitutional monarchy" contains an ambiguity which is always in need of clarification. Leopold was prepared to consult representative assemblies on all major legislation, and he wanted these assemblies to be representative, in some measure at least, of all social classes. No doubt, he would have been prepared to amend legislation in the light of these consultations. But there is no evidence whatever that he was prepared to yield the governmental initiative to a "sovereign" assembly. In a province like Belgium, where all classes were beginning to aspire to popular sovereignty and to seize the political initiative, his constitutional policy was cautious in the extreme. Leopold valued, and took considerable pains to secure, the support of public opinion against the opposition of vested interests, but he was unwilling to tolerate public criticism of his own considered policies. Even if we conclude, however, that Leopold meant by "constitution" the semblance rather than the reality of self-government, his constitutionalism still seems far in advance of the political wisdom of his fellow sovereigns: far in advance especially of his elder brother's prickly autocracy. It was a most promising formula for the achievement of controversial reforms contested by the powerful privileged orders and the upper echelons of the bureaucracy.

In general, Professor Wandruszka has made very effective use of the source-based secondary literature on Leopoldine policies, and offers the reader much information that has hitherto been difficult of access. There is, however, a tendency to rely too uncritically on these authorities. The unqualified acceptance, for instance, of Sigmund Adler's view of Sonnenfels as "not only the theoretician but the architect of the Police State" should not pass without protest, as it is the reverse of the historical truth.

The most distinguished feature of this new biography is that the author has himself contributed a most impressive range of hitherto unknown or unused original sources. Published here for the first time are extracts from Leopold's extensive travel journals, many of which had to be deciphered from a secret code. They reveal Leopold as a most jaundiced and bitter critic of his own family, even of his mother Maria Theresa, whose failings due to advancing age were mercilessly noted. Professor Wandruszka is also the first historian to have made wide use of Count Karl Zinzendorf's diary, no less difficult to decipher than Leopold's handwriting. He shows—what previously published short extracts have already indicated—that this is an historical source of the first importance and interest, deserving publication *in extenso*. The material on Leopold's Tuscan government in the Prague archives was discovered too late to be fully used here, but it seems unlikely that further study of it will invalidate any substantial section of this biography.

Professor Wandruszka's *Leopold II* will assuredly take its place besides Mitrofanov's *Joseph II* and A. von Arneth's *Geschichte Maria Theresias*. It would have been an even better book if the author had approached his subject with a little more of the critical detachment of Mitrofanov and a little less of the adulatory deference inherited by most Austrian historians from Arneth. But it is, by any standards, a splendid work, not unworthy of the most intelligent, progressive and peacefully-inclined ruler of the eighteenth century.

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OUT OF THE MIDDLE WEST

MICHAEL PAUL ROGIN: *The Intellectuals and McCarthy: The Radical Specter.* 372pp. M.I.T. Press. Distributed by the Book Centre. £5.

Dr. Rogin's title ought to be carefully noted, for the first reaction to the announcement of another book on "McCarthyism" is likely to be boredom. The United States has more to worry about now than the ghost of the once famous senator, and the perennial critics of the United States are usually too busy averting their eyes from Moscow and Prague to have time for jeremiads about academic freedom in Berkeley or even Oxford, Mississippi.

But to dismiss this book on such grounds would be foolish, for it is a careful study of an historical theory that tries to account for "McCarthyism" rather than for McCarthy, and does so by tracing its roots back to an old radical, "Populist" and then "Progressive" tradition of the Middle West, especially of the agrarian Middle West, the world of Bryan, of La Follette, of George Norris and Burton K. Wheller. This theory has had several exponents, chief of them being Professor Hofstadter, and the main aim of Dr. Rogin's book is to test the validity of the theory. The test is made mainly by a careful study of electoral statistics—statistics not used in bulk, by states or still less by regions, but by counties—and the use of economic and social statistics based not merely on crude tables of rural economies but on facts or speculations about the different interests, and so politics, based on corn counties, wheat counties, stock counties.

Briefly, Dr. Rogin holds that the description of agrarian politics as isolationist, intolerant, anti-semitic is unjust because it runs together very different interest blocks in the prairie states. It puts to the debit of the political agrarians what were in fact the debits of the social and economic forces against which the agrarians were fighting. Then the critics of the record of the "Populist Revolt" ignore, in the McCarthy phenomenon, the importance of party allegiance in determining how people voted and the range of support for McCarthy. Thus it is very important to note that McCarthy, in spite of his fairly recent Democratic origins, was a Republican and got most of his support from the resurgent Republican party, the party that had defeated George Norris in his allegedly safe seat in Nebraska, before McCarthy defeated "Young Bob" La Follette in his.

There is much force in this argument, but Dr. Rogin is too fascinated by his psephological refinements to use history critically enough. This may be unjust to him, but the common reader is assumed to have a knowledge of state politics in the Middle West that it is nearly certain he has not got. The apparently inconsistent role of Senator Langer of North Dakota might have been more explicable if one had been told what charges had been brought against him, if one had been reminded of the time in 1934 when Bismarck was the the seat of two rival governors, or even that Langer was a New Yorker in origin, not a scion of the Scandinavian "giants in the earth".

More serious is the simplifying of the situation in Wisconsin. For Joe McCarthy first attracted attention by defeating Senator Robert Marion La Follette Jr. in his own bailiwick of Wisconsin. How was this upset achieved? That question cannot be answered unless one is first told of the decision of the La Follette dynasty, Governor Phil as well as Senator Bob, to go it alone and to leave the Republican party which they had bolted with their father in 1924 but to which they had returned in 1925. But they did not move delicately into the new Democratic party of F.D.R., as the Farmer-Labor Party were to do in Minnesota, thus making possible the career of Vice-President Humphrey—and Senator Eugene McCarthy. They ran their own revived "Progressive Party" and ran it into the ground. (There is only a brief reference here to the later rightward move of Philip La Follette.)

If there is not enough general political (as apart from psephological history), there is also too much ethnic shorthand. One of the most useful parts of this book is the criticism of the crude ethnic theories of Mr. Lubell. But Dr. Rogin is not precise enough in his use of ethnic terms. Thus he seems to use "Czechoslovakia" as identical with Bohemia or the "Czechs" as identical with the older Bohemians (or "Bohunks"). But some discrimination between "Czechs" and "Slovaks" is called for. For one thing, the Slovaks were and are more Catholic and had a different European background. Then, by using the word "Scandinavia" loosely, Dr Rogin ignores the marked friction between Norwegians and Swedes, bred largely by the very different experiences of the two countries during Hitler's war.

Dr. Rogin does not discuss the highly relevant question of why so many academics were alarmed by McCarthyism. He does not note, or does not discuss, the importance of the Jewish character of so much of the academic alarm. Dr. Rogin absolves McCarthyism from the charge of anti-semitism. Surely he does this too easily? The movement, if not the man, had a strong anti-semitic flavour. It was not enough to employ Cohn and Shine to do the dirty work. A very machiavellian anti-semite might have done so to breed anti-semitism in normally pro-Jewish breasts? Joe McCarthy can be absolved of such a charge. Then hostility to bankers, to "usury", to the Rothschilds and the rest goes back a long way. There was "Coin" Harvey as well as Ignatius Donnelly. Many Poles, Slovaks, Czechs, Croats were nearly as worried about the imposition of "Jewish Communism" on their ancestral lands as Jews were, with more reason, at the rule of Hitler. Many Irish sympathized with them. And the eastern academic establishment could be excused for a *déception d'amour* when it discovered that possibly it was not automatically true that "le peuple est bon".

But there is one side of this brilliant book that deserves notice. Dr. Rogin does not believe in the elitist view of the American social structure. If Joe McCarthy betrayed the traditions of "progressive Wisconsin", what did Bob Taft, son of a President and Chief Justice, betray? He may simply have been using McCarthy as the French Right foolishly used Boulanger or Léo Taxil. It would be insulting to the memory of a man who was not only a good lawyer but was also in many ways in domestic politics, by liberal standards, enlightened, to believe that he believed Joe. But the lesson of Taft's exploitation of McCarthy and of General Eisenhower's cowardly acceptance of the advice of Governor Kohler of Wisconsin to suppress his tribute to General Marshall, is surely that if the people are not necessarily good, their betters are not necessarily better?

KITH AND KINSEY

MYRON BRENTON: *The American Male.* 252pp. Allen and Unwin. 28s.

When the first Kinsey Report was very new, a copy was lent to an Englishwoman resident in Paris who returned it with the remark, "The title is wrong. It's not about *The Human Male*; it's about *The American Male*, a very different thing". Her unkind judgment would be fully justified if one took Dr. Brenton's book seriously. Fortunately, there is no reason for doing so.

This pretentious and silly book manifests all the faults that make some elderly dons in Oxbridge shrink from the very name of sociology. But that shrinking is unjustified if provoked by this book, for this is a parody of sociological method—if it is intended to be an example of sociological method. Suspicions are aroused early on. This is a book of "social criticism". Dr. Brenton "culled 300 research publications" and "elicited information from several dozen men and women—low, middle and upper-middle class—in various sections of the country".

The main source of his judgments and opinions comes from people with a professional interest in familiar problems. Thus we are asked to note his debts to "members of the sociological-anthropological community". Who belongs to the "community"? Who are excluded? Is there any significance in the fact that, judging by names, this is an overwhelmingly Jewish community? Perhaps not, for Dr. Brenton passes over religious differences (or ethnic differences) in a very lordly manner indeed. He does not ask himself if there is any difference between the mores of a Jewish and a Christian suburb. Since there is (*unarable dictu*) next to no discussion of divorce (apart from a bald and bold assertion that the stability of the monogamous family is in no real danger), there is no discussion of the question of how far a Catholic marriage differs from a divorce or Protestant marriage. That this is not due to excessive Jewish preoccupation with Jewish problems is revealed in the innocent assimilation of "the Middle European Jew" to the "East European Jew". Was the more or less observant, rich, cultivated Berlin Jew not distinguished from a disciple of the Lubavitcher Rebbe in a Polish ghetto? No observant resident of New York (including Brooklyn) can believe this. But Dr. Brenton is not an observant resident of anywhere, apart from the closed world of sociological-anthropological students and professional marriage counsellors.

One result is that we get meaningless solutions or explanations for real problems. May not the excessive stress put on athletic skills by male parents have something to do with the character of the game that parents use to test their sons' virility? American football has some claims to rival cricket in its capacity for boring people who have not been bred to admire it from the womb. But people play cricket for pleasure long after they have gone down. Does anybody play American football after graduation except for money? Even the Kennedys only play touch football. No doubt Dr. Brenton thinks that observations like this are not scientific enough. For him the banal restatement of a platitude: "Dr. Gertrude Hengerer told me that financial counsellors in her area . . . become swamped with work when there are mass layoffs." Or it is an inferior restatement of an old belief. Thus we learn that many American men believe that "Way down deep, there's a bit of the whore in every woman". It was better put by Pope: "For every woman is at heart a rake."

We can hardly expect literary examples from Dr. Brenton, whose own style is idiosyncratic. It is not a matter of meaningless rhetorical interjections like "Lo!"; it is the use of words of doubtful meaning like "trepidatious" (what *does* this mean?). We are told that "not too many men are". Does this mean that there is no excess of men having certain qualities or that not many have them. One could go on, but why?

Dr. Brenton is fond of assigning his witnesses to classes. Thus we have a "therapist" (what kind of therapist?); we have a "research associate" on page 175, a vague term slightly expanded on page 193. We face John Ruskin described as an "essayist". If Dr. Brenton knew a little more about Ruskin than this suggests, he might have learnt something to his advantage.

For an author so devoted to the social sciences, Dr. Brenton is curiously slapdash in his use of sources. His handling of history is alarmingly slight. His knowledge of non-American societies seems to be minimal. He would have been better employed reading *Madame Bovary* than a good many of the sources referred to here. These are used very uncritically or ambiguously. Does Dr. Brenton think it of no importance that *Crestwood Heights* describes a Canadian community? Did he notice it? Does he know anything of the devastating Oxford analysis of the statistical basis of the first Kinsey Report? Why does his bibliography not include the second *Middletown*?

During the last war, one of the most eminent British psychiatrists was asked by an aggressive American academic female what was wrong with the American woman. He replied, "too much poor quality attention". If we can judge by this book (we needn't), the American male is now in the same unfortunate

FUN CITY

ALAN RINZLER (Editor): *The New York Spy.* A Discreet Guide to the City's Pleasures. 448pp. Anthony Blond. 30s.

There are especial difficulties in publishing any account of New York City, which, in this context, means Manhattan Island. For although the island is very rocky indeed, its social and material structure is as fluid as the rivers that surround it. Each new "discreet guide" escapes some of the troubles caused by the continual changes that affect Manhattan. Some, of course, are important, for example, the consortium of newspapers that is more than once referred to, has now disappeared and New York has only one evening newspaper. Buildings meet their fate here are in the process of coming down. The public history of the city never changes but most of the information in this book is still usable. Needless to say, a book of this kind is not a substitute for a general guide to Manhattan, and much less to the five boroughs. The "city's pleasures" is a phrase to be interpreted widely: e.g., they include architecture. As on the whole it is the lighter side of Manhattan life that is described here.

There are some general articles of orientation, e.g., on Jewish New York, but the general purpose of the book is to be a guide to the city. Lindsay has called the "fun city". It is a highly entertaining and, in most sections, useful guide. This is, of course, a great assortment of the contributions, which range from extremely good to barely tolerable, but the general level is satisfactory and for the foreign visitor genuinely Manhattan this inside story is worth the money. And for the native who cannot see his way to visit Manhattan, this report on the world's most astonishing city is worth reading, if only as a kind of science fiction.

Larousse have published a pocket *Dictionnaire du Jazz* by Frank Tenot with the assistance of Philippe Carles (256pp.) in their series "Les dictionnaires de l'homme du XXe siècle".

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FROM COCA TO COLA

[GERARDO] WEST: *The Gringo in Latin America.* 263pp. Illustrations by [John] Bulmer. Cape. 32s. 6d.

[Mr] West rightly argues in the introduction to his book, "the United States is the single most powerful influence in Latin America". Not only has American economic and military power cast a long shadow over the entire area, but American "cultural" influences now predominate, at least at a popular, urban level, and there are sizable "colonies" of Americans in all the republics. Certainly there was room for an up-to-date report by a perceptive, neutral observer on the mutual animosities and profound lack of understanding which generally exist, and have existed for at least half a century (though never as openly as during the past decade), between the *gringos* and the *latinos*. Although highly readable, Mr. West's latest book is something of a disappointment. It contains far too much second-hand material and fails to delve anything like deeply enough into its central problem. As for recent developments in United States-Latin American relations, not every observer of the Latin American scene would agree with Mr. West that there has been no real change in United States policy towards Latin America during the Johnson administration. Of some significance perhaps is the fact that Mr. Ralph Dungan, the "shirt-sleeved" United States ambassador to Chile, a Kennedy man, a liberal and, in the Latin American context, a reformist, who so impressed the author, has recently resigned his post. But it is as a well-informed travel book that Mr. West is most successful. During a period of eight months he visited every Latin American republic except Guatemala (a curious omission), as well as the Guianas and Puerto Rico (described as "one of the nastiest countries in Latin America"—but does it form part of Latin America?). Like most Americans, if for different reasons, he tends to find more to criticize than to commend and frequently expresses his viewpoint with refreshing candour. In Caracas he found particularly disagreeable; the all-pervading militarism, materialism and ruthlessness reminded him of capitalistic Chicago a generation ago ("It is Bertolt Brecht's *Mahagonny* come to life"). On more than one occasion he was sickened by the behaviour and attitudes of upper-class Latin American youths. And Mexico's Acapulco, the playground of the Western Hemisphere, he describes as "a great concrete garbage heap, inhabited and patronized by some of the most pretentious, mindless and posturing bores since the smart set of Cannes before the depression". (There is there, he reports, a Whisky à Gogo Club with a sign reading "se habla español".) Of all the countries he visited Surinam, not normally regarded as part of Latin America, pleased him most.

Finally it might be noted that the book is organized in such a way as to create the maximum confusion and frustration. For example, chapter 10, "Bolivia", turns out to be concerned almost exclusively with the struggle between Coca Cola and Pepsi Cola for the hearts and minds of the Latin American people (the nationalized Coke plant in Havana now produces both drinks, and apparently they are made to taste much the same). For a comment on United States support for the Bolivian Revolution and an assessment of President Barrientos—as well as some observations on the military junta in Ecuador and the role of the military (largely United States trained and equipped) in Latin American politics in general—it is necessary to turn to chapter 16, "Paraguay". The chapter on Cuba does not, as one might expect, deal with Castro and the Revolution but instead with popular American "sex and sadism" literature with a Cuban or Caribbean setting (and fascinating it is, too). The chapter on Colombia is devoted to the Peace Corps, those on Brazil mainly to a discussion of United States aid and Latin American economic development, and the chapters on Argentina to *British* influence there and to the Kennedy cult throughout the continent. For Gilberto Freyre's views on Brazilian race relations and the racial factor in Latin American society, see chapter 17, "Peru". There is no index.

CULTURE OF DIGNITY

OCTAVIO PAZ: *The Labyrinth of Solitude.* Life and thought in Mexico. Translated by Lysander Kemp. 199pp. Allen Lane: The Penguin Press. 30s.

A collection of essays has been a long time in publication in 1950. Studies about the idea of Mexico and the idiosyncrasies of the Mexican character may sound unlikely to appeal to anyone but the Mexicans themselves, yet the excellence of *The Labyrinth of Solitude* comes through in our language. We understand it as it feels like to be not only a Mexican but also anyone whose origins compound a glorious but remote past, defeat, and partial absorption by Europeans, and continuing poverty, impotence and resentment in a world apparently made for others. Such feelings are all but impossible to convey. Self-expression is indeed one of the difficulties many Mexicans protect themselves against. To lower their personal guard and abandon themselves to fatalism would be to risk losing what dignity and individuality have been left to them. Only at moments in the safety of the night does the Mexican dare express himself. At fiesta time the wealth of the community goes up in rockets, is suddenly dissolved and compounded with each other, and there is a kind of irrationality which bursts out in love and violence.

Things are of course changing fast, as well for many Mexicans that Paz's book is already out of date for others, in the squalor of the barrios, something solid and great is being lost. Certainly the gulf between the rich, the poor, resigned, individual has blurred over the years. It is not a life more like the other. There is an unreal, crudity about many of his remarks about imperialism, capitalism and the rest, everyone's task, and our own labyrinth is the labyrinth of all mankind."

Señor Paz's most remarkable quality is intellectual sympathy. He understands even the least sympathetic ideas and people in the upheavals of Mexican history, and shows their failures more as tragedies than as crimes. There is a freshness about his presentation of old and new which gives his work continuing originality. He is well served by his translator who has remarkably conveyed the spirit of *The Labyrinth of Solitude*.

MEXICAN MYTH

JOSEPHINA NIGGLI: *Mexican Village.* 491pp. Designs by Marion Fitz-Simons. North Carolina University Press. London: Oxford University Press. £2 8s.

These stories about life in a Mexican mining village were written in the 1920s in the aftermath of the Mexican revolution. They revolve round the same people and circumstances: the four effective Rulers of the Valley, the sentimental old witch, the rivalries of villagers and outsiders from the quarry, the habits of a mixed-up, tightly bound community, the noise, dust, heat, and sudden beauty of northern Mexico.

The stories themselves could come out of any Mexican ballad or weekly magazine. They are overwritten, romantic, superficial and absurd, but not unauthentic. Above all they have an inner tension which makes them compulsively interesting. This is how Mexicans of a certain kind liked to think they once lived and behaved. Indeed many did and some still do so. A myth, right as well as wrong, has thus been successfully imposed. Miss Niggli has done well to reproduce it

PARAGUAYAN POMPADOUR

HENRY LYON YOUNG: *Eliza Lynch, Regent of Paraguay.* 197pp. Anthony Blond. 30s.

Eliza Lynch was born in Ireland in 1835 of an impoverished Anglo-Irish landed family. Married to a French veterinary surgeon at a very early age, she soon left him to go to Paris where she became a courtesan and gambling queen, clever, ambitious and not unattractive. It was in 1853, when she was still only eighteen, that she met and became the mistress of Francisco Solano López, eldest son of the dictator of Paraguay, who was in Paris on a diplomatic mission to the court of Napoleon III. Not the most handsome of men (short, fat and bandy-legged, he was to be described by an Argentinian journalist a few years later as a "great tidal wave of human flesh . . . a veritable mastadon, with a pear-shaped face, narrow forehead and heavy pendulous jowls"), Francisco Solano took his Parisian prize back to Paraguay, a poor backward country, almost Tibetan in its isolation from the outside world, and initially a great disappointment to Eliza, who nevertheless settled down as a kind of Paraguayan Pompadour (ostracized by what passed for polite society in Paraguay and always referred to as "That Woman").

She bore López several children and when he was declared, or rather declared himself, president-dictator on his father's death in 1862, became Queen in all but name and a pillar of strength to him during the disastrous war between Paraguay and the Triple Alliance of Argentina, Brazil and Uruguay. (She was in fact named Regent while the president was absent from Asunción during the war years.) Refusing to the very end to acknowledge defeat, Eliza was present in 1870 when both Francisco Solano and her eldest son met a violent death at the hands of Brazilian soldiers among the rivers and swamps of north-west Paraguay; she, however, was allowed to escape to Europe. Five years later she returned to claim her inheritance, only to be refused permission to disembark when she finally reached Asunción. Eliza's last years were spent as the madame of a brothel in Paris where she died in 1886. Long after her death, her mortal remains were moved from the Père Lachaise to the Panteón de los Héroes in the capital of her adopted country.

No life of this remarkable woman could be other than highly entertaining. However, the author of this book—"of part Spanish, part British blood, born in Chile, descendant of a Uruguayan dictator", as the blurb describes him—has adopted a ludicrous style of writing (on the night she met Francisco for the second time at her salon, Eliza's "fair hair glistened like gold and the moulded bosoms resembled a couple of sunflowers that were about to burst over the garden wall of her dress") which provides, if unintentionally, a laugh on almost every page. Nor has he made use of all the material available on his subject: there is, for example, no reference in the bibliography to Doña Concepción de Chaves's historical novel *Madame Lynch* which was based on extensive and detailed research. Moreover, the author's knowledge of background events is wofully inadequate; the outbreak of the Paraguayan War is largely ascribed to the fact that Francisco Solano was "mortally offended" when Princess Isabel of Brazil, whom he had tried to marry, became engaged to her cousin, Comte d'Eu, and was henceforth "determined to pick a quarrel with Brazil and make her pay for the insult". The book also contains more than its share of misquotations, mis-spellings and misprints. The story of López's dramatic last stand and death at Cerro Corá, the climax of the book, was better told by Mr. Gordon Meyer in his recent book about Paraguay, *The River and the People*.

PRE-COLUMBIAN

RAFAEL LARCO HOYLE: *Peru.* Translated by James Hogarth. Archaeologia Mundi Series. 243pp. including plates. Muller. £3 10s.

Rafael Larco Hoyle was the director of the Rafael Larco Herrera museum of Peruvian archaeology, an authority on the Mochica and Chimú civilizations, and a highly individual archaeologist who in a long career contributed much both in ideas and discoveries to our present knowledge of ancient Peru. He is not at his best in the present volume, which was intended as an introduction to the problems and results of archaeology in the area, but has turned out, as the editor of the series admits in a preface, as a personal exposition of the author's theories about pre-Columbian Peru.

However judged, the work is unsatisfactory. The author lacks the ability to deal clearly and interestingly with a complicated subject in a short space, and anyway sees it in such personal terms that the views of others are often ignored or condemned, while his own suppositions are stated as fact. Thus no doubt is allowed about his hypothesis of a Mochica script on beans and its connexion with Maya hieroglyphs; nor about the idea that Mochica pottery could really have shown victims of syphilis or smallpox. Anyone who wants to check these and similar assertions by consulting other works of scholarship will get no help from the bibliography. This consists simply of a list of the author's own works on the subject.

For those who already know something of ancient Peru, and can discount the author's style and presentation, the book contains much of interest, not only archaeological detail but a general classification of Peruvian history which is well supported by charts. The illustrations of pieces in the Larco Herrera museum, some never before photographed and a few since destroyed in an earthquake, are of particular and permanent value. The book is lavishly produced.

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BIRTH OF THE NOVEL?

IN THE MASS of minor late classical writings which have often been disregarded by scholars there are a number of important and enlivening problems. There are also questions about medieval and Renaissance literature which cannot be answered without a knowledge of this uneven and very extensive late classical material. The central issue is that of the origins and history of romances, particularly of prose romance. In the first place it seems peculiar that the entire phenomenon of prose romance should occur so late: nothing has survived that can be dated earlier than the second century before Christ. Then the narrow limits and at the same time the protean variability of the form have raised questions which traditional literary scholarship was unable to answer, and the interrelations and comparative dates of different romances have been persistently hard to establish.

Professor Perry brings a formidable learned equipment to these problems; he is widely enough read outside the classics to be that rarest kind of learned man, a convincing scholar of comparative literature, and his views are clear and strong, his prose comparatively lucid, his eye for significant detail admirably discerning. If there are disappointments and *longueurs* in his treatment of his intoxicating subject, that is partly because the material really is intractable, and partly perhaps because of the formal limitations of all grand, academic lectures. It is noticeable that his long footnotes often make far better reading than the text they illuminate. Still, *The Ancient Romances* is an important book, and it marks an advance in its subject.

Professor Perry's first concern is to explode the casual and misleading metaphor of the "evolution" of literary form. He stresses the initiative and originality of individuals, which he relates to a popular demand, and also to the development of the *Zeitgeist*. This last is the weakest of the fundamental elements in his work. Since he pays tribute to Lukács and to Croce, one may be permitted to distinguish in him a Lukácsian Jekyll and a Crocean Hyde. Fortunately the worst his Hyde self can do is to gloss over the absence of historical explanations or of detailed literary analysis (for example, in the development of Euripides) by hypostatizing the problem and calling it a solution. This can give a displeasing air of falsity to the boundaries of the inquiry, but it does no harm to the central material where his Lukácsian Jekyll self is most effective. Best of all, there is no *Weltanschauung* in the footnotes.

It used to be thought that Chariton's romance of *Chaereas and Callirhoe*, with its simple plot and mock-historical setting, was a very late work, and that in its original form romance had been an essentially sophistic product. There was very little criterion for dating romantic works by otherwise unknown authors, so that this opinion was accepted by Rohde in his *Griechische Roman*, a great and authoritative book with which Professor Perry, like some other of its readers, has a love-hate relationship. But the discovery of three or four early papyrus fragments of Chariton has changed the situation; it now seems that his was one of the first long prose romances: in fact the simpler, more popular, and quasi-historical kind of romantic writing, full of beautiful sentiments and amazing twists of fortune, came before and not after its rivals.

It was useful although unkind to pillory Ludvíkovsky's opinion that the Greeks "thought they were writing history, but instead they had stumbled into writing romance" and the idea that "romance in origin was a disease of historiography, which broke out in the intellectual slums of antiquity and became endemic". All the same Ludvíkovsky is close to an important truth. It is demonstrable that Greek historiography itself is a development from those half-religious, half-historic local sagas which were also to be the source material of late romance. One could say that the contemporaries of Herodotus were uninhibitedly writing something already 30 per cent romance when they stumbled into writing history. The role of these local stories, which are neither folktales nor religious myths, in the origins of romance was established by Bruno Lavagnini in 1921, and every later worker in this field is indebted to him. But no full treatment or collection or even index of all the stories has ever been printed; there is a need for something corresponding to Professor Perry's masterly organization of the fables of Aesop.

It seems to emerge from the work done and the materials collected, particularly by Rohde and Lavagnini, by Professor Perry and recently by Sophie Trenkner in her *Greek Novella*, that Hellenistic romance had a tangle of roots and no single origin. On the other hand the conscious will and conscious purpose of individual writers are not a sufficient explanation of its limitations, nor does this kind of writer's choice have any meaning unless it is understood in a certain depth of historic and social context. It is not enough to speak of popular appetites suppressed for centuries, or of a new urban audience which someone was bound to satisfy (in the way that a vacuum is filled?), or of a shift in world-outlook, or of one form "taking over" from another. For example, the relation of Roman comedy, warmed by the theatrical genius of Terence, to the romances of the succeeding century is closer and subtler than that of an art which has gone to the end of its means and lost its audience to its more vigorous successor.

The speed, the flickering variations and the economic copiousness of passions, personalities and events, and the underlining of personal love, even the evenness of language with which Terence reinterprets ancient comedies, is not a travesty or a decadence: however unliterary many romances may be they have at least an unconscious constructive instinct of the same kind as his, and the collapsed sub-plots, amalgamated themes and heightened, unrelated emotions of late Hellenistic romances may seem to a younger generation more effective than orthodox theory would allow. Prose romance, precisely because it was never a recognized literary form even while it flourished, was probably never subjected to the rather geometrical critical rules under which the rest of ancient literature croaked, clanked, and flowered. There was no concept of "romance" as there was of tragedy or epic. Every example was a new variation and revival of something pre-existing, perhaps of several sources at once, but without a strict, publicly demanded programme.

There is a kind of contagion in the imitation of successful writers, particularly when someone has made a breakthrough of potentiality. His inferiors will imitate and parody his most successful passages, but his equals or superiors will exploit the possibilities that he opens. It may be that Chariton was in this way an influential writer; there is a resentful letter by Philostratus about the popularity of a certain Chariton that seems to refer to him. The romance version of the story of Ninus and Semiramis may also have been seminal; Xenophon's mistitled *Boyhood of Cyrus* was certainly so; it may be significant that both these stories come from Asia Minor and that their literary form appears to have been fixed under the Persian empire, possibly in the Aramaic language, the *lingua franca* of Asia Minor and Syria until the dominance of Greek. Presumably what we think of as romance could occur only in Greek, after centuries of intellectual liberty and light, in changed social conditions that included the accumulation of written books, the influences of monetary inflation on taste, the speeding up of communications and the withering away of political hope.

The genius of Petronius is a kind of sport of literature; so, on the other hand, is the talent of Longus. But there was no normal romance, so that only here, in all the huge output of the literary industry of late antiquity, was a continual formal originality to be found. It would be possible to point to a mainstream of romance only by giving the aura of orthodoxy to the poorest and most slavish imitations of successful originals. Professor Perry speaks of ancient writers who were commercial; but the economics of popular authorship at this period are an utterly unsolved problem. To make matters more confused, where the good writers are original and each of them hardly builds on the last, their degree of formal originality becomes difficult to assess. Longus and Petronius and Apuleius spray off in different directions from the same stem. The originality of Apuleius can be seen only from his relations with Lucian.

But even in this, the one case where we know of at least two romances with the same basic plot, Lucian's *Donkey*, Apuleius's *Golden Ass* and their supposed original which Photius describes, it is impossible to penetrate very deeply into the conscious or even the unconscious literary purposes involved, since Lucian's short romance is probably nothing but an epitome of the lost original, which Lucian himself may well have written. Professor Perry strongly presses the case that this is so, and his analysis does full justice to the composite variety and the increased humanity of Apuleius's work. But there is probably even more to be said about the solemn and beautiful, yet essentially popular religious elements in Apuleius's romance than the contrast with Lucian will elicit. There is a sense of religious awe in the closing passages of the *Golden Ass* rather close to the spirit of the tractate *Poimandres* in the Corpus Hermeticum, and close also to that of certain popular sacred stories recorded by Pausanias, the ragbag of whose *Description of Greece* contains several imitations of romance style and plot, and an even richer assortment of its raw materials.

Among the arresting details in which Professor Perry's work is so rich is the proposition that by combining some of the conventions of ideal romance, with its legendary setting and dignity of sentiment, with those of comic, plebeian, first-person narrative, Achilles Tatius advanced the ancient novel on the eve of its eclipse "to just that point in its *formal* development which the English novel reached, only two years after its birth, in Fielding's *Joseph Andrews*". In this context it is somewhat unfair to mark the birth of the English novel as the publication of Richardson's *Pamela*; nor did the well-armed talents of Fielding come into existence overnight. But the point about the mixture of genres is a very good one. It was exactly the mixture or the variety of mixtures of romance genres which was so fecund. The comparative poverty of medieval courtly and of Renaissance neoplatonic romance is the result of refinement and attenuation. The strong, uncultivated, weed-like flowers of romance grew best in a mixed soil.

The prose forms on which ancient romances drew are apparently primitive and a part of the materials of all human progress. When Cicero recommends that historians should use the formal bones of fiction to embody historical truths, and when Sallust accepts his advice, we are not dealing with a pair of rhetorically intoxicated decadents but with the self-consciousness of a certain legitimate understanding of literary form. Ancient romance did not die out or cease to make itself felt at the first impact of Christianity, but it had been essentially the product of cultivated writers working for a less cultivated public, and as education narrowed, and as Eros and the mildly pagan scenery of the Hellenistic romances went out of fashion, romances simply ceased to be written. Chance and the wild varieties of adventure of a pair of lovers seem never to have ceased to compel readers, but many other themes were swallowed up in that of romantic sanctity and in an intense appetite for the purely marvellous.

Most of the handful of ancient romances that survived the Middle Ages continued to exist obscurely. Achilles Tatius was widely read and often imitated, and Apuleius came into his own with the Renaissance, nourished Boccaccio and Cervantes, and was quickly translated into vernacular languages; but Longus was printed in French in Amyot's translation and again in English before ever he appeared in Greek. The fragments of Petronius were known to Poggio, but the manuscript we have was rediscovered and reached print only in the mid-seventeenth century. Xenophon of Ephesus was printed only in 1726 and Chariton only in 1750. There are fragments of other romances, including the romance version of the prose saga of Ninus and Semiramis which we know only from finds of papyrus, although it have now been recovered more than one site, and many trations from two Syrian tow study of the medieval ancient romances and roma tories is still in its infancy is almost certainly a mass still to be recovered organized. Romances accepted into the Renaissa of classical literature, and they are generally dog scholars; but have they life-giving force?

Professor Perry's lectu stitute an important and lating study, the value is doubled by his analysis ing task still to be undertu a new Rohde: someone undertake to correlate not the evidence, but all of it, the popular literature of quity is as likely now as time in history to attract at this moment there can be promising and more neglected The charges of decadence, and weak sentimentality, once levelled at the whole Hellenistic Greek and late been withdrawn from author: there was an age were not allowed even to Theocritus. It is surely time to take another look at rate, pleasure-oriented only for what they tell us the imagination of their

Of the stories that survive most lyrical and perfect is *Daphnis and Chloe*. Lucian's is too short and Apuleius's *Ass* is spoilt for modern taste the dizzying surface shimmer language. The most ambitious perhaps the only work of from the corpus of ancient even if, by magic, every once written down survived is Petronius's *Satyricon*. genuinely popular prose roma have is the late Latin *Apollo Tyre*; it is by no means If one could digest and these three books, one would something about the ancient that is hard to put into words.

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CHATTO & WINDUS

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WEATHER-MAKERS

A politician was defined by the late Adlai Stevenson as a man who meets every problem as it arises with an open mouth. No one would so define an intellectual. It would seem to follow that the intellectual has no place in politics. Yet Adlai Stevenson was himself an intellectual in politics, and one who did much to make it a more respectable occupation in the eyes of his fellow-countrymen. There is an unresolved paradox here, which underlies all discussion of the problem and in particular the report, edited by Dr. H. Malcolm Macdonald, of an international symposium called *The Intellectual in Politics* (University of Texas Press, American University Publishers Group, 40s.). The symposium took place at the University of Texas in April, 1965.

There are real difficulties in defining the subject. Both the principal terms have different connotations in different countries, as the contributors to the symposium soon found. The intellectual in politics is not the same as the intelligent or educated man (or, collectively, the intelligentsia) in politics, of whom there are many in all countries. Nor is he the same as the intellectual in government service, which is quite another matter. Both the Latin American and the British contributors could find many examples of intellectual civil servants and ambassadors, but these are not in politics. In the United States, on the other hand, where the line is less exactly drawn, it is harder to say, especially since President Kennedy set a new trend.

Only one of the contributors ventured a precise definition of the intellectual. He was Dr. Klaus Mehnert, a German expert on Soviet and Chinese Communism. To him "an intellectual is one who is primarily preoccupied with three principles: the search for truth, the dedication to humanism, and the struggle for liberty". One would suppose that an intellectual so defined *must* be involved in politics, yet Dr. Mehnert paradoxically insists that he ought to abstain from politics altogether, because he is bound to be outwitted by the professional politicians, as Trotsky was by Stalin. From this strangely defeatist argument it would follow that Dr. Mehnert wishes to see the world governed exclusively by men who lack, by definition, a primary concern for truth, humanism and liberty.

Though perhaps unduly influenced by the melancholy example of Russia, he is not really so completely pessimistic. In pre-revolutionary Russia intellectuals were steeped in politics, but they had no opportunity of active participation except as revolutionaries. Even under the dead hand of Stalin they were not wholly inert. Since they were expected to give moral support to the regime in their writings, they could at least protest by eliminating all political content from their works. Silence and disengagement were themselves a kind of political action. Dr. Mehnert calls the non-party intellectuals in the Soviet Union "the weather-makers", with rather the same significance that Shelley attributed to poets when he called them the unacknowledged legislators of the world".

Under all kinds of ideological dictatorship, intellectuals have learnt at what cost that to be a "weather-maker" is not only the utmost form of political activity they dare undertake but also a highly risky one. In a democracy the dangers are different. The intellectual can choose the role of the "weather-maker" or even of disengagement. He can enter the electoral lists like anyone else: indeed, his right and equally his obligation to do so are neither more nor less than anyone else's. He is no novelty in the House of Commons, and he is increasingly to be found in the United States Congress, as witness the participation of a Representative and a Senator in the University of Texas symposium. But there are also many other positions he can take up, and the danger inherent in some of them is that of irresponsibility.

The desire for power without responsibility, which Stanley Baldwin said was the prerogative of harlots and certain newspaper proprietors, is also a weakness of some intellectuals. It takes different forms. Among scientists, for example, there is the lament that there are not more scientists in government. It is almost the theme song of several of Lord Snow's novels. It is a severe and just criticism—but it is a criticism of the scientists, not of the government: for how are there to be more scientists in government unless more scientists enter parliament? The answer must regretfully be that apparently they expect the system to be altered to give them the means of exercising power without the tiresome obligations of representative democracy.

Not all intellectuals are experts, like the scientists and economists. But those that are not still respect the expert, recognize him as one of themselves and back him wholeheartedly against the politicians. Here too there is a danger. For every expert is a specialist, which is to say his horizon is limited, whereas policy is a totality. Particular purposes are demonstrably attainable in isolation; but who will explain to the public that they are mutually incompatible? The answer, unfortunately, is no more likely to be the intellectual than the politician, unless they happen to be one and the same person.

As one of the American contributors to the symposium—Representative John Brademas, a former Rhodes Scholar—points out, it is only by becoming fully engaged in politics (or, of course, by total abstention) that the intellectual can escape these weaknesses in his position. And why should he not become fully engaged? A common answer is that he will thereby compromise his integrity; but that is up to him. Another is that he will sacrifice his academic career. The proper retort is that public service necessarily involves a personal sacrifice for everyone who takes part in it; and so it should.

But there is a more serious consideration. As several contributors to *The Intellectual in Politics* point out, he is bound to be disappointed if he expects immediate results. His distinctive role is, again in Adlai Stevenson's words, "to recognize the significance of the idea whose time has not yet come, and to try to hasten the day". In terms of Dr. Mehnert's metaphor, he must be content to be a long-range weather forecaster. If he has not the patience to accept this limitation on his activity, he had best abstain from politics, and if he abstains, he had best abstain completely. Few things could be more dangerous than the intellectual politician in a hurry.

Letters to the Editor

DISCIPLINARIANS

Sir,—The lofty manner of the review (August 24) of Professor A. H. M. Jones's *Sparta* prompts me to comment on the notice of my *Early Sparta* which appeared in your periodical more than five years ago, since I have now had ample time to contemplate your reviewer's authoritative criticism of my book. No doubt *Early Sparta* is a poor thing and the many readers who bought it, but do not possess your reviewer's critical acumen, have been in grave danger of being misled by it. Even more worthy of condemnation are those reviewers who foolishly praised so inferior a production, even after *The Times Literary Supplement* had passed sentence.

I do not dispute your reviewer's opinion, but must protest at his astonishing assertion that Sparta brings out the worst in people. Are we to infer from that remark that he was morbidly conscious of the inadequacies of his own Laconian writings? Or had he himself never written nor even lectured on Sparta? If the latter, I wonder that he was able to express such firm views on so difficult and delicate a topic.

The assertion has only to be read to be recognized at once as absurdly pretentious. Did the reviewer really wish us to believe that Sparta has brought out the "worst" in, for example, Miller, or Gilbert, or Ehrenberg, or Kiechle, or even Wade-Gery-Andrewes? Surely not. Perhaps the truth is that as Professor Jones's work suggests, books on Sparta are hard to write and sometimes bring out the worst in their reviewers—at least, I pray that in writing about *Early Sparta* your reviewer was at his worst.

I am grateful to you for a magnanimous essay on my *Early Ionians*. It has almost restored my faith in your editorial objectivity.

G. L. HUXLEY.
Department of Greek, The Queen's University of Belfast, Belfast 7.

SMALL PRINT

Sir,—May I, as the editor of a little magazine once described by A. Alvarez (and with some justification) as looking as if it was printed on school exercise books, make a few points on the subject of little magazines?

Vanity and *amour propre* (which can manifest themselves in pretty odd ways) apart, the only purpose of little magazines like *Priapus* is to provide a platform for work which otherwise would not get an airing elsewhere because of its experimental nature, because its author is unknown, or because of the sheer shortage of vehicles for new work. This I think the little magazines do, and need no further justification for their existence. The argument of your leading article would seem to be: why don't they do it better? For a few hundred pounds you could get a copying machine that would do a good job. We did know this already; what was lacking was the few hundred pounds. The whole point of our method of production is that it is cheap: the pity is, I would agree, that it has to be nasty too. Though, as I was once asked when the question of applying for a grant was discussed: "Would a grant to enable you to print your magazine decently make any difference to its content?"

Now if changing to print is going to change the content, the implication of the question was "improve" the content because it will attract already established writers, &c., then it could well be that the purpose of the little magazine as outlined above could be jeopardized. This I think is the crux of the matter, and a curious one in many ways. There is obviously a place for the well produced literary magazine of high quality: my point is that there is a place also for the cheaply produced, often ephemeral production in which one can experiment and risks can be taken. Its very cheapness is its asset.

Of course decent printing helps. It was Adrian Mitchell who said of Oscar Mellor's Fantasy Press: "Simply seeing your own poems beautifully printed acted as an extra incentive to write well." But, to some, simply seeing their work in print, however "grotty", is better than it not appearing at all.

But just to appear in print of whatever kind is not enough. What matters is that the work shall be read and then accepted, rejected, criticized. And here I would agree with Stuart Mills and his letter, published on August 24. Two or three years ago many of the major literary magazines and the quality Sunday papers published quarterly or half-yearly reviews and lists of the current little magazines. These seem to have completely disappeared, with the honourable exception of such a periodical "round-up" in *Tribune*. And as Stuart Mills implied: it is better to be rapped than to be ignored.

JOHN COTTON, *Priapus*.
37 Lombardy Drive, Berkhamsted, Herts.

Sir,—I feel that Ian Hamilton Finlay's comments (August 31) on the *Directory of Little Magazines*, which I edit and publish here, may be a little wide of the mark. I am trying to produce a rapid, cheap, handy guide to as many small literary magazines as possible; therefore I compile it from questionnaires and include all relevant replies. Mr. Finlay wants a *critical* directory; I am producing a *basic* directory. Of course we need a critical directory as well; I just think that the two should not be confused or combined and that the basic directory should take precedence, so that the eventual criticism can be fully informed. Until we do have a critical directory perhaps we could persuade magazine editors to review periodicals more thoroughly instead of just listing them.

Few magazines are as good as Mr. Finlay's; I find it sad that he does not wish to be associated with the others, but at the moment everyone, except Mr. Finlay, seems to want the most complete directory possible, so I see no reason to censor out the worst magazines. If the mass of editors could be brought into closer contact with the better magazines, such as Mr. Finlay's, there would be a general rise in standards; a complete directory can help bring editors together.

There is a huge unsatisfied demand for poems to be published and unsolicited manuscripts are a nuisance to some editors. The best thing to do is to mark all questionnaires, magazines and leaflets "Unsolicited manuscripts, review copies and leaflets are not wanted". I admit I was wrong not to point out this possibility on the questionnaires I sent out: I will try to remember this next year.

CAVAN McCARTHY.
4 Hornby Street, Blackburn, Lancashire.

BRIEF CHRONICLES

Sir, I am not much of a scholar, but I would like to put in a word for Procopius, whom you say in your editorial of August 31 "Almost nobody reads". In Berkeley the other day I picked up an Ann Arbor Paperback of the *Secret History*, and forgot Governor Reagan for at least twenty minutes. I still wonder whether anybody has acquired the film rights of Richard Atwater's lively translation.

WALTER ROBERTS.
95A Philbeach Gardens, London, S.W.5.

AUVERGNE

Sir,—In the *TLS* of August 31 I am made to refer to "the Auvergne". If I did so describe the most ancient French province in my review of Mr. Edmund Wilson's *O Canada*, I apologize deeply. "The Auvergne" is an English neologism for which there is no historical or linguistic justification. It is "Auvergne" *tout court*.

YOUR REVIEWER.

MANNERS MAKYTH TOP MEN

Sir,—May I be allowed to correct an increasingly prevalent error? The term "Wykehamist" means (a) a member of Winchester College and (b) a large spider (obs.). Ex-members of the school are *Old* Wykehamists.

JOHN WHITEHEAD.
Holly Place, Shorehem, Kent.

HILL'S JOHNSON

Sir,—As co-editor of the *Belles Lettres in English Series* for the Johnson Reprint Corporation may I be permitted to explain the purpose of those publications that J. D. Fleeman objects to in your columns (August 24)?

Our reprints aim to assist scholarship by making available works that most college and university libraries do not have on their shelves. It is not likely that a publisher will commission a new edition of such journals as the *British Apollo*, *General Magazine of the Arts and Sciences*, or *Political Controversy*. Is there a university press likely to commit itself to the publication of a scholarly edition of Nathan Drake's volumes on eighteenth-century periodicals or *Cope's Tobacco Plant*? The presence of these works in libraries available to scholars in less fortunate surroundings than Oxford, New York, Cambridge, or New Haven seems to me imperative if scholarship is not to be limited to a handful of universities. Wherever necessary we have included introductory material, but even without such aids these works belong in library collections.

Mr. Fleeman's objections to reprinting scholarly works that have been superseded by later publications seem equally unsound. Your reviewer is right to insist, for example, that Hill's virtues remain. No Johnsonian scholar would wish to lose those special qualities that Hill's work has to offer, just as no student of Smollett tires of returning to David Hannay's biography although Lewis M. Knapp has provided a record of the novelist's life that must be regarded as the standard authority. Would Professor Knapp himself like to see Hannay's work obliterated? From his bibliographical comments, I judge not.

Finally, Mr. Fleeman ignores the great utility that reprints can have for just such purposes as encouraging good scholarly editions. The reprint serves as an interim publication that keeps a work alive, brings it once again to public attention, and creates a market for the new edition.

ROBERT DONALD SPECTOR.
Professor of English.
Long Island University, The Brooklyn Center, Zeckendorf Campus, Brooklyn, New York 11201.

FACTS AND DATES

Sir,—In your review (June 29) of Mr. Wilfred Knapp's *Short History of War and Peace 1939-1965* he is said to have boiled down the Chatham House *Survey of International Affairs*. His book is compared to the short version that Mr. Gathorne-Hardy wrote for the inter-war years. In my opinion Mr. Knapp has done something quite different. He has produced an independent work and has achieved a remarkable *tour de force* in setting out in a single volume the complex strands of these crowded and confusing events

AGNES HEADLAM-MORLEY.
St. Hugh's College, Oxford.

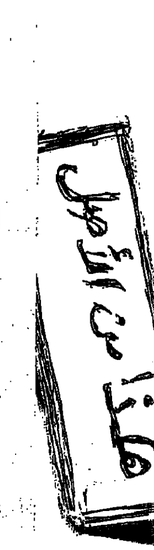
(Other letters are on page 804)

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THE LIFE AND LOVES OF FLAUBERT

ENID STARKIE: *Flaubert: The Making of the Master*. 403pp. Weidenfeld and Nicolson. £3 3s.

Scholars have long taken a particular interest in the origins of literary works and in the formative influences that go to "the making of a master". Flaubert has proved a specially tempting subject, but as Dr. Starkie observes in the introduction to her latest book students are faced with serious difficulties. One is "the scattered location of the documents". His relatives' practice of making periodical donations to different libraries is a source of unnecessary inconvenience to the scholar. In addition to the manuscripts at the Bibliothèque Nationale there is a vast collection in the municipal library of Rouen, not all of which have been fully sorted. Many others are in the Spoelhberch de Lovenjoul collection at Chantilly and there are a number in the Bibliothèque de la Ville de Paris. Nobody now even knows the whereabouts of the manuscripts of *Mémoires d'un fou*, *Novembre* and the first *Education sentimentale*, which is unfortunate in view of the attention at present bestowed on the novelist's early works. Location, however, is only one of the problems. Dr. Starkie points out that the Conard edition of the correspondence is sadly defective, that important letters have either been omitted altogether or have been cut, in some cases on grounds of decency and in others for reasons which appear inexplicable. The correspondence with Louise Colet is no longer available for inspection by students, who are obliged to rely on the extensive notes made by René Descharmes when preparing his thesis on the early years, which are now in the Bibliothèque Nationale.

The truly definitive study of the man and his work will no doubt have to await the production of the missing and the hidden documents. In the meantime much has been and can be done. In the opinion of Dr. Starkie there is still no entirely satisfactory "étude d'ensemble" even in French. This is the gap that she sets out to fill. She explains that she originally planned a book in two volumes. The first was "to show how the great novelist was formed, taking his life, reading, and works up to the publication of his first printed book, *Madame Bovary*, in 1857, when he was thirty-five: to show, in fact, how Flaubert became Flaubert". The second volume would have been a study of the rest of his writings and would have shown "what Flaubert achieved in general". Owing to the "bad luck" which has pursued the first volume from the beginning, she tells us, she has put more material than she intended into her Conclusion and it is not certain that there will now be a second volume.

Three-quarters of the present book is devoted to Flaubert's life up to the publication of *Madame Bovary*; the remainder to a study of the novel, its antecedents and Flaubert's aesthetic doctrine.

Dr. Starkie's portrait of the man does not differ substantially from the traditional one, though she makes a number of interesting suggestions. Flaubert was a man who was "devoured" by his art. This accounts, at least in part, for the failure of his relations with women. According to his present biographer, his affair with Louise Colet is the only "passionate relationship" he is known to have had with a woman. He went with prostitutes but it is not certain that he had sexual relations with any of the other women with whom he was on intimate terms, though there is a strong possibility that Juliet Herbert, one of his niece's English governesses, became his mistress. While his obsession with art is generally accepted as the main reason for this state of affairs, others have been put forward, such as his lifelong devotion to his mother and to Elisa Schlésinger, who was partly a Romantic symbol of Sacred Love and partly a mother-figure. Dr. Starkie makes a further suggestion. She suggests that Flaubert had homosexual leanings. His friendships with Alfred Le Poittevin, Louis Bouilhet and even Maxime Du Camp were highly emotional. Dr. Starkie thinks he may have had homosexual relations with Bouilhet, but not with the others. Flaubert took a positive delight in the use of the crude expression both in his correspondence and his conversation and was not bothered by the sex of the person he was addressing. In one of the letters to Mme. Sabatier published by André Billy in his monograph we find him saying to the lady: "Je mets la main à la plume pour vous écrire (*et entre nous* ce n'est pas à la plume que je voudrais mettre ma main . . .)", and in another: ". . . chaque matin mon lit figure une tente arabe grâce à votre souvenir".

This is entertainingly indecent fun which makes us hope that the liberalism we now enjoy in this country may one day extend to France, and that eventually all the letters will be published. The letters written to Bouilhet while Flaubert was on his eastern tour with Du Camp strike a different note:

Ici . . . on avoue sa sodomie . . . Chargés d'une mission par le gouvernement nous avons regardé comme de notre devoir de nous livrer à ce mode d'éjaculation . . . Pauvre cher bougre, j'ai bien envie de t'embrasser.

Je jouissais par moi de par toi—je m'excitais pour nous deux et tu en avais une bonne part. sois tranquille.

Oh ! vieux ! vieux ! il fut un temps où nous passions chaque semaine vingt-quatre heures ensemble. Puis—non ie m'arrête, j'aurais l'air d'une garce délassée.

Dr. Starkie is circum-pect, but the conclusion seems inevitable.

Maxime Du Camp is usually regarded by Flaubert's biographers as a dubious friend. Dr. Starkie's treatment is eminently fair and objective. She has no illusions about the writer and though one is still horrified by the letter in which Du Camp offered to engage a "clever and experienced person" to edit *Madame Bovary* for the *Revue de Paris* at a cost of "only about a hundred francs" which would be deducted from the novelist's fee, she does convince us that in his way he was a genuine friend. On the other hand, she is rather less than fair to Louise Colet. She was undoubtedly a thoroughly tiresome, vain, foolish, superficial and oversexed woman. Her writings were deplorable; a poem written to commemorate one of her encounters with Flaubert contains these atrocious lines:

Deux langues dans la même bouche
Mêlaient d'onctueux lèchements . . .

But Flaubert was frequently impossible himself. What was the wretched woman to think when he wrote and told her that he loved her much more when he was back at Croisset than when they were together in Paris, or declared that if two people were really fond of one another it did not matter if they did not meet for years? Then there was his crudely expressed horror of paternity. He had sleepless nights if her period was late and was overwhelmed with relief when he learnt that, as he put it, "the redcoats" had arrived. And was it ever a "passionate relationship" except in a purely physiological sense? Neither Bouilhet nor Louise bothered to conceal from Flaubert that they were having an affair and he was quite unmoved by the news. The only conclusion to be drawn is that at bottom Flaubert was congenitally incapable of normal love for a woman and that this was part of a sick attitude to life which explains some of the more serious shortcomings of his fiction. Dr. Starkie does full justice to his devotion to his family and his kindness to friends, but in his attitude to women as a whole there was an element of brutality—think of his epistle of Louise when she turned up at Croisset. They were instinctively introduced to the condition of prostitute for whom he had a certain sentimental softness.

Dr. Starkie's biography is an excellent piece of work: scholarly, sympathetic and readable. The sense, unfortunately, cannot be said of the chapters on *Madame Bovary*. She fails somehow to bring out satisfactorily the connexion between the man and the writer which was her declared aim: the criticism gives the impression of being tacked loosely on and clumsily on to the biography. She adopts a conventionally academic approach, devoting most of her space to theme, characters and characterisation. We are told that *Madame Bovary* "is first and foremost a psychological novel" and that it is "one of the greatest—best-known—women characters in French literature—perhaps in any literature". Quotations from one or two of the greatest scenes in the novel are followed by the tritest of comments. There is nothing about Flaubert's magnificent technical originality which made him the greatest virtuoso who has ever practised prose fiction and a seminal influence in the later development of the European novel. Thibaudet and Demorest might never have written a line.

DIGGING UP FRANCE

DAVID TYLDEN-WRIGHT: *Anatole France*. 344pp. Collins. £2 2s.

This is a noteworthy spadeful in the slow process of disinterring Anatole France. Nobody has ever been so thoroughly buried. Up to the moment of his death he was one of the great men of Europe, a writer of acknowledged genius, universally admired, a totem of the left; and soon thereafter, utter silence and disregard from the French intelligentsia, though there has always been a gathering of the faithful even in France and a less persecuted following abroad, not to speak of the large number of ordinary people who have never taken in the fact that they are not supposed to enjoy the most enjoyable of writers. But in the trendy intellectual world of Paris there has been no obvious answer for some time to the question "Can these bones live?"; and it takes an Englishman, like Mr. Tylden-Wright, to prophesy upon the bones and get away with it. Dean Stanley, in another context, probably gave the right answer to the same question: "Remember that of all these things there is a history." Anatole France was very much a man of his time, and we are far enough removed from it, one would hope, to look at it and him objectively, and to recognize his merits.

Mr. Tylden-Wright's excellent book is a true biography, not a work of criticism half-disguised. Only so much comment on France's works is included as is necessary to explain the development of his life. But to anyone who has read his books it is extremely illuminating. For all the apparent detachment of the first part of his life, before he became engaged in politics, France was always moved in his writing by his social and emotional life. Once he had taken a political line, this became truer than ever. Mr. Tylden-Wright is a good guide to his political development, though others might lay a little more influence on the Affair and less on anti-clerical legislation as the subject which really moved France: and he pays no attention to the contemporary part of *L'Ile des pingouins*, which, to some readers, contains passages as critical to France's changing views as they are amusing in themselves: his bitter passages on the Guesde socialists and above all his quiet palinode from political activism. But he brings out admirably the way in which France learnt to dissociate his political self from his writing self: he went on making speeches and public appearances in favour of the socialists to the end of his life, while writing a great deal which was incompatible with their programme.

France, as a human being, was never wholly consistent; and, except in relation to the Affair, he had no love of committing himself further than he had to. He was ambitious and—by English standards—neither very kind nor very scrupulous. But we in this country must not overrate this aspect of his character. French literary society in his days (and in some others also) rather resembled an overcrowded cageful of undernourished rats: the magnet of Paris and the superb educational system produced more aspirants for literary glory than the market could consume. The usual biological factors took over, and aggressions and quarrels were the order of the day. In these France took his part, but if he was subtler in attack than most, he was also less brutal. He took full advantage of the most civilized way of cannibizing this competition for nourishment: one joined a salon and tried to rise in its pecking order. Here he was superbly successful, being till her death the lover of Mme. Arman de Caillavet, who conducted what was, at its prime, the most intelligent salon in Paris.

Therefore in judging France one must allow for a natural background of pretty vicious infighting which was hardly known in the less concentrated and more phlegmatic intellectual life of England; and, on the whole, he comes out of it pretty well. He was selfish, but did he ever deny it? Nevertheless, he devoted himself to causes in which he believed. He was bitterly unkind to his wife, but very likely she was to him; the evidence on this is incomplete. He gained the lifelong adoration of the very intelligent Mme. Arman. He was, by our standards, cruel to his daughter whom he cast off for reasons which seem strangely insufficient; but in his old age and after her death he gained and still retains the lasting affection and admiration of her son.

Certainly he had many faults and made a few people unhappy. But at all times he had the art of winning affection as well as admiration; his life, probably, and his writings certainly, have added a great deal to the sum of human happiness. May they soon be restored to public attention. Mr. Tylden-Wright's careful and fair biography will play its part in the process.

GAMES AND DECEPTIONS

PAGE STEGNER: *Escape into Aesthetics*. The Art of Vladimir Nabokov. 141pp. Eyre and Spottiswoode. 25s.

In the first chapter of his sensible and admirably brief examination of the work of Vladimir Nabokov, Mr. Stegner refers to that "second baptism" which the novelist described in *Speak, Memory*; that moment when he first became aware of himself as an individual sentient being, "plunged abruptly into a radiant and mobile medium that was none other than the pure element of time—an environment quite different from the spatial world, which not only man but apes and butterflies can perceive". One may therefore apprehend that Mr. Stegner's critical method will be one of investigation into the novels for the purpose of identifying the *expérience originelle* to which they relate. But—and this is something of a relief—there is little subsequent evidence of Mr. Stegner's interest in whatever one may understand by phenomenology. The "exemplary experience" is noted, and properly commented upon, but not forced into a centrally important position of reference. For instance, analysis is not extended (although Mr. Stegner may well have been tempted) to Nabokov's own comment in *Speak, Memory* on the fact that the experience was linked to a joke played by his father—" which again has recapitulatory implications, since the first creatures to become aware of time were also the first creatures to smile".

Mr. Stegner's declared intentions are comparatively modest and straightforward. They are "to talk about the marvellous in Nabokov's art; to attempt to dispel the notion that he is simply a trickster, a hoax player, and not a serious artist". In discussing the "games and deceptions" Mr. Stegner is illustrating one of his themes: that they are integral to the novels and to the writer's vision of reality. If one has never thought otherwise, one may yet be grateful to him for the lucid arguments and explanations he offers:

Primarily, discussion is based on the five novels written in English: *The Real Life of Sebastian Knight*, *Bend Sinister*, *Pnin*, *Lolita* and *Pale Fire*, and the major intention is to show how each of these books exemplifies the author's use of aesthetics as an "escape from the cruel jokes of reality—into the mirror-land of the imagination" and at the same time created by an obsession with beauty and design".

Whether escape is quite the right word is a matter of opinion; one may think it isn't if the author's consciousness of the "spirality of things in their relation to time", of the beauty of the natural world and of forms and shapes, is seen as a perception as distinct from an acquired attitude. One may escape "reality" through an attitude towards it, but hardly through a perception of it. It is as a result of Mr. Stegner's highly successful analysis of the complex components of the works that perceptions (or attitudes) have produced, and convincingly shown that their originators apart, the protagonists of these novels are themselves all involved in escape in some form or other, and "as they find redemption from suffering—begin to confuse art with life—and in doing so remove themselves from the reality that is art's source". Mr. Stegner adds that the difference between Mr. Nabokov and his characters is that he "possesses no artistic obsession, and is not possessed by it".

He also makes the point well taken, particularly in relation to *Pale Fire* which has been much subjected to critical examination of its surface mysteries) that

puzzle-solving exegesis is absorbing and entertaining, but it is a peripheral function of criticism. Once the existence and extent of the word games has been noted the important question is how relevant to the central themes of the novels are these puzzles.

It is a question Mr. Stegner is at pains to answer satisfactorily. Readers who place *Pale Fire* highest in the canon than *Lolita* are unlikely to agree with him that it is inspired by intellectual coldness, although they may well admit the force of his complaint: "One wishes that critics like Mary McCarthy who find a strongly significant moral truth in *Pale Fire* would somehow demonstrate where they found it, and how, and what it is".

Escape into Aesthetics should give Nabokov's admirers considerable pleasure, and could even convince some of the not so admiring that they might profitably try again. Since the book went to press Mr. Stegner has probably filled in at least one of the gaps in his knowledge that he specifies in the footnote to page 11 and that the Russian title for *Despair* and

THE PRELUDE TO "THE PRELUDE"

MARK L. REED: *Wordsworth: The Chronology of the Early Years 1770-99*. 369pp. Harvard University Press. London: Oxford University Press. £3 12s.

Professor Reed's *Chronology* of Wordsworth's early years is an important and impressive book. It brings together the details of the poet's biography, 1770-99, but is much more than a tabulation of known fact. Professor Reed examines with great thoroughness the conjectures and reconstructions of previous scholars, and though he differs from Annette to our knowledge of Wordsworth, he is able to clarify and accepted picture on numerous points. Above all, his handling of the manuscripts enables him to produce for the first time a clear idea of the sequence of the poets up to, and including, the beginnings of *The Prelude*.

It is difficult to overstress the importance of this advance for our understanding of Wordsworth's development. De Selincourt and Helen Darbishire in what is at present the standard edition of Wordsworth accepted his idiosyncratic arrangement of the poetry, and, basing their text on the Collected Works of 1849, relegated to notes and appendixes all material that he had not himself publicised. Their edition of course laid the foundations of more recent Wordsworthian scholarship, but it is no longer acceptable to think as they did of the original versions of poems such as "Salisbury Plain", "The Borderers", "The Ruined Cottage" and "Peter Bell" merely as background to the much later printed texts. And it is possible to be far more precise than they thought necessary about the chronology and circumstances of composition. A change of attitude towards the early material has been evident for some time—notably in the articles of J. R. MacGillivray, R. S. Woof, Carol Landon, John Finch and Professor Reed himself—but until now a detailed knowledge of the chronology has been available only to the very few who are familiar with the poet's surviving manuscripts. It is no exaggeration to say that Professor Reed offers a new scholarly basis for the appreciation and criticism of much of Wordsworth's greatest poetry.

This is not a book that will be easy to fault, but one or two minor points may be made. It is surprising to find no reference to de Selincourt's very plausible suggestion of 1799 as a date for the first part of "The Climbing of Snowdon"; and by the same token why does Professor Reed, though in this case conceding the possibility of an early date, prefer 1804 to 1799 for "The Simplon Pass"? On a more general level, there is the question of how the diaries and memories of *The Prelude* can best be recorded when they have no certain basis of fact. The occasional entry seems to have been intended for the writer's private enjoyment—"W perhaps now learns, or by now has learned, to ride a horse." But what of "[Possibly during this year (or possibly when age thirteen)] W becomes conscious of 'loving words in tuneful order' for their own sakes"? If events of this kind were to be included at all, there were surely many more of them. Why, for instance, leave out the whimsical, but to Wordsworth himself clearly important, "spot of time", which *The Prelude* ascribes to the first Long Vacation from Cambridge?

> in the shelter'd coppice where I sate,
> Around me, from among the hazel leaves,
> Now here, now there, stirr'd by the straggling wind,
> Came intermittingly a breath-like sound,
> A respiration short and quick, which oft,
> Yea, might I say, again and yet again,
> Mistaking for the panting of my Dog,
> The off-and-on Companion of my walk,
> I turn'd my head, to look if he were there.
> (*1805* IV 173-80).

"[Probably at this period]", the entry might have read, "[(or possibly at some other) W probably three, or possibly as many as four, times mistook 'the ghostly language of the ancient earth' for the panting of his dog.]" Professor Reed's alternatives seem to have been either to leave these more personal memories out of the *Chronology* altogether—including only those which, like the child's discovery of the drowned man in Esthwaite Water, can to some extent be corroborated—or to introduce them in a way which at once made clear that our knowledge derives from a work of the creative imagination: "W claims in *The Prelude* that at this period he . . ."

The *Chronology* is of course primarily a reference-book, though the material has been so elegantly set out on the page that it is surprisingly easy to read. It will be a work that no serious Wordsworthian can do without: unfortunately it may also be one that only serious Wordsworthians can use to full advantage. Professor Reed is clearly right to be cautious in his dating, but no one is in a better position than he is to chance his arm, and for the non-specialist the mechanics of caution may seem a little cumbersome. Everything that is remotely conjectural is placed in square brackets, and the writer is protected against the unlikely charge of hastiness by a whole series of qualifiers. A section in the introduction arranges these in "descending order of probability", but it might be kind in future editions to add a table: "probable"—"it is virtually certain, but I have no incontrovertible evidence"; "perhaps"—"it is highly probable"; "possibly"—"there is a very good chance"; and so on. Professor Reed has not reflected that caution itself can mislead. The first draft of *The Old Cumberland Beggar* is "[Probably composed between the latter half of 1796 and early June, 1797]", where in fact content, treatment, style create an overwhelming probability that the Pierpont Morgan "Description of a Beggar" belongs, like *M.S.A.* of "The Ruined Cottage" which stood originally in the same notebook, to late April, May, or the first few days of June, 1797. But it is harsh to criticize such a work on relatively minor points. Professor Reed's conclusions may on occasion be tentative, but he marshals his evidence with skill and exactitude, concealing nothing that would enable others to be more rash. His *Chronology* marks an advance in Wordsworthian scholarship that is of the highest importance.

PRIVATE LINE TO KEATS

ROBIN MAYHEAD: *John Keats*. 127pp. Cambridge University Press. 17s. 6d. (Paperback, 8s. 6d.)

Mr. Mayhead's general preface announces his brief work on Keats as the first in a series of "introductory critical studies of the more important British authors". Presumably he is himself to tackle them all—poets, essayists, novelists, historians, dramatists. His comprehensive programme has the sensible aim of cutting out the commentators, to go straight to the author's text. In this inaugural volume he pursues that aim austerely to the point of silencing all other sources, references and bibliographical notes. Nothing intervenes between Mr. Mayhead and the Kentsian poem except, as lecturer at Ghana, the need to expound the quiddity of an Englishman's naturenotes to the African student.

Mr. Mayhead prefers honest elucidation to unproven theory. Admittedly he is engaged on one of the less abstruse Romantics, whose poetry has few ambiguities now that the Moneta passage of the second *Hyperion* has been defined acceptably, and the "Beauty is Truth" pronouncement firmly attributed, as it always should have been, to the voice of the Grecian Urn.

Where, in the course of his general and constructive exposition, Mr. Mayhead jars by some unusual reading, this is exactly what he promised: a private understanding without middleman between himself and Keats. To interfere is to risk breaking up a perfect harmony if Mr. Mayhead has the one immutable wavelength. Yet there may be mutations. For example, in the "Ode to a Nightingale" he contrasts the enchantment and mystery suggested by "charm'd", "magic", and "faery" with "the homely word 'casements'". Certainly a builder could define a casement window, but when it is used in Keats's context the overtones are anything but flat. In fact both here and in the "Ode to Psyche", where "a casement ope at night" is one of the pleasures won by "shadowy thought", the term recalls a pseudo-poetic elegance that should have been banished from these maturer poems. Bernard Shaw once praised the respectable realism of his own diction that would have a character say "Do open the window, darling" rather than "Ope, ope the casement, dear".

Nor has Mr. Mayhead done with the magic casements and the foam of perilous seas; he asks what lies behind the thought. In going back vaguely to long-buried legends and old ballads haunting the subconscious he has overlooked the conscious and present haunting of the visual arts. Keats's verse letter to Reynolds of March, 1818, has a long descriptive passage on Claude's "Enchanted Castle", upon a rock on the border of a lake, leading up to the foreshadowing lines:

> In happiness to see beyond our bourn—
> It forces us in Summer skies to mourn;
> It spoils the singing of the Nightingale.

The Reynolds letter, which also initiates "tease us out of thought", is a well-known source, but Mr. Mayhead's private line to Keats has not led through it.

Moreover, the private line itself seems broken when, in noting the static, arrested scenes on the Grecian Urn, the critic turns it round from the picture of the sacrificial procession to show a little town with silent streets. He thus detracts from the poet's roving imagination that deduces a mountainous or seaside town left empty and silent by the crowd attending the sacrifice. This does not harm his general interpretation, which presents the dual claims of art and human life in a manner both clear and penetrating.

The case of *Lamia* is, however, one of overall meaning. Mr. Mayhead gives the subject of *Lamia* as "beauty that must die" and "the impermanence of human happiness". Given that "subject" should be read as "theme", it still seems odd that a tale so supranormal as the serpent-into-woman myth should be required to symbolize it. Keats was hardly one for burning down his house to eat roast pork. He composed *Lamia* with a fairly detached intent to please the people, as he told his brother George; it should surely "give them either pleasant or unpleasant sensation. What they want is a sensation of some sort."

In spite of such differences of opinion Mr. Mayhead's arguments are in the main both sound and helpful. He excels when illustrating Keats's language felicities, his manner of conveying sense through sound and tempo, and the complex relationship between speech rhythm and metrical structure, producing an effective bite when most at odds. The foreign language student will not readily discern these subtleties without the sort of guidance given here.

THE COURTIER POETS

JOHN BUXTON: *A Tradition of Poetry*. 190pp. Macmillan. 30s.

A Tradition of Poetry is a collection of essays on poets as unfashionable as Drayton and Fanshawe and as minor as Charles Cotton and Lady Winchilsea. Eight names, between them, cover what may be looked on as a "period". Wyatt opens it, an ultimate innovator, but much more himself and a much better poet, Mr. Buxton claims, when he is English and traditional, remaking Irish and folksongs. He sees Surrey as "the real" harbinger of the Elizabethan summer. His is the grace and polish, and he left a very solid achievement in his translation of the *Aeneid*. This is Surrey's old and once undisputed position, and it is high time somebody, without prejudice to Wyatt, considered putting him back in it. Gascoigne and Drayton span the remainder of the century. Gascoigne had promise but busied himself with too many other things beside his verse. Drayton on the other hand never had any other ambition than to be a poet".

None of the others made poetry a profession, but this does not mean that their verses came out in unprecedented gushes or that they understood technique. Versifying was for them something other than a term of conventional abuse. Why should one suppose that one can write poetry merely under pressure of emotion, recollected or immediate? It is noticeable how many of them chose to undergo the discipline of translation and work at home with Latin, French, Italian and, in Fanshawe's case, Spanish. Literature was very decidedly the concern of literate persons, and that is one reason why Lady Winchilsea alone represents her sex. "Women", Mr. Buxton quotes her as saying, "are Education's and not Nature's fools." He claims her poetry as the first that only a woman could have written. Her predecessors wrote verses indistinguishable from a man's. He values her, as he values all the rest, because she made poetry out of her own experience. "It was the variety of their responses", he says, "that makes their poetry worth reading, and these essays are not chapters in a history of the influence of something or other on English poetry, but studies of the work of individual poets." Their lives and circumstances are of interest because their poetry was part of their lives and at any moment, as with Gascoigne, living might become more important than writing.

Because he values poetic individuality Mr. Buxton respects the poet who stays within his range, however limited that may be. It means he is always true to himself, speaking with his own voice and no one else's, doing something nobody else can quite do. Waller, for instance, is a poet distinguished, as Dr. Johnson said, by his elegance and gaiety, characteristics which Mr. Buxton finds "not so common with us that we can afford their neglect".

Since the essays have not been deliberately designed to illustrate literary history there must be some personal pattern of choice. Why these eight names rather than the many others which present themselves within the same 200 years? Metaphysical poetry is conspicuously absent. Cotton and Waller supply the wit without which seventeenth-century poetry is inconceivable. Not one of the authors was in holy orders, a condition once peculiarly favourable to the making of verses. Though all were bookishly inclined, both as readers and writers, none was a scholar. They are the courtier poets. It is perhaps significant that Surrey's portrait forms the frontispiece, a most gorgeous and exquisite young man, framed in a heavily ornamented renaissance arch. Gascoigne, presenting his poems to Queen Elizabeth, is delicately and decoratively portrayed. Waller, Fanshawe and Cotton are barbered and laundered to a nice point between negligence and excessive care, which differs with each man, Cotton practical, Fanshawe rather romantic and Waller superb. Their position in life made them a mixture of soldier, diplomat and country gentleman. As diplomats they had travelled abroad, as soldiers and political partisans they were liable to have seen the inside of a prison, on all counts they tended to be chronically short of money—with the exception of the superb Waller. They were genuine countrymen; not affected pastoralists, but, like Wyatt, devoted to "Kent and Christendom", or, like Cotton, to the High Peak. Drayton and Lady Winchilsea are famous as poets of locality and landscape. They are outward looking and enjoy what they see, though Drayton at times took advantage of the poet's privilege to create a golden world. And, of course, they are all poets. The gift does not have to be enormous to be true. An irretrievably minor talent may attract attention because it has not previously been exploited, or be corralled in a pedantic attempt at completeness. Mr. Buxton uses a trained and discriminating ear to detect the authentic voice of poetry.

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WILL THERE BE GROWTH?

JOAN ROBINSON: *Economics.* An Awkward Corner. 94pp. Allen and Unwin. 16s. (Paperback, 8s. 6d.)

NICHOLAS KALDOR: *Causes of the Slow Rate of Economic Growth of the United Kingdom.* An inaugural lecture. 40pp. Cambridge University Press. 5s.

Hardly ever can so much trained economic talent have been gathered in an administration as in our present one: like Dr. Salazar, Mr. Wilson is an old-fashioned economist, but he has made gestures towards modernity. Some of his Ministers even learnt their economics post-Keynes: Mr. Crosland, the new President of the Board of Trade, is one such, and he has assumed a stature equivalent to, say, J-B. Say, because his Hugh Gaitskell Memorial Lecture, delivered on January 15, 1965, is the *locus classicus* of naive growth hopes. In that lecture Mr. Crosland reversed the view he expressed in *The Future of Socialism* that a high rate of economic growth did not matter (a view to which he has presumably now reverted). It would, he said, conflict with "people's expressed desires" to claim that growth did not matter; failure to grow would also delay the curing of "large deficiencies in our collective social provision", delay the "frantic expansion in schools" (*sic*), adversely affect our industrial competitiveness, add to social tension, and upset a "primary moral objective": that of aid to underdeveloped countries.

How could economic growth occur? According to Mr. Crosland it meant first of all a greater investment in capital equipment and a better return on this investment. It also meant better managers, as well as national economic planning to improve the level of decision-taking. It meant the reorganization of the labour market to increase mobility and the acquisition of skills. And finally it meant solving the problem of the balance of payments, which Mr. Crosland saw being done not by deflation but by an up-to-date policy of import-restriction or export-promotion. "This is the philosophy which we accept—while of course recognizing that we must so control demand as to release the resources needed to provide the exports and the import substitutes."

Why have such views been so rapidly renounced? For that we may turn to Professor Joan Robinson's important book, which was written a few months after Mr. Crosland delivered his lecture in Nottingham.

Professor Robinson has, in the course of a long career in academic economics, demolished an enormous number of economic myths. She set about monopoly and competition: she set about the view that unemployment was a permanent part of a non-communist economic system; she set about, most importantly, the so-called "returns to capital" with a ruthless, Wittgensteinian logic: she has remorselessly refuted error and swept away the cobwebs of myth. In this important book she brilliantly brings down to earth the consequences of the kind of economics which she now practises. She begins with a challenging and true statement: "It is impossible to understand the economic system in which we are living if we try to interpret it as a rational scheme. It has to be understood as an awkward phase in a continuing process of historical development." Then she explains how an economy moving from the "organization of poverty to the organization of wealth, that is to say, exploiting modern technology, which enables prosperity for all to be a meaningful conception, actually works. There is a relationship between prices and costs, especially wages, which is found by adding a profit margin to the direct result of production. As a result, the rise in wages, which is not offset by increasing productivity, has a tendency to push up prices, and it has been agreed—agreed by everybody, that is to say, except some members of the Cabinet, the Bank of England, the Treasury and the newspapers—that the level of demand in the economy has comparatively little to do with the level of prices. The old orthodoxy that rising prices were due to excess demand has been replaced, in academic economics, by the new orthodoxy that the way to achieve stable prices is through an incomes policy in which incomes are rationally adjusted to each other and then kept to a moderate rate of increase within the rise of productivity in the economy in general.

Professor Robinson shows remorselessly that the pursuit of a "proper" or "just" ratio between wage-rates must always involve a series of political decisions:

> Incomes policy is an expedient to cope with a pressing situation. There is no articulate philosophy behind it. The philosophy which it implies is both a rejection and an acceptance of laisser faire. It emphatically rejects laisser faire, since it expresses an acknowledgement that the free play of the market does not establish an equilibrium price level, rather a progressive degeneration in the value of money. At the same time it tacitly accepts the distribution of real income that the market throws up.

In other words, unless a conscious national decision is taken, the relative standing of different groups in our society is bound to be the result of a free-for-all of individual initiatives, through trade unions and other pressure groups. To pretend that this represents anything other than an expedient is, of course, nonsense. Thus Professor Robinson immediately throws one major plank of government policy overboard, since she says that incomes policy is a matter of expediency and pragmatism rather than a new way of life, and that it is unrelated in any sense to an acceptable interpretation of the words "social justice". It represents in fact not so much the new rational pattern of incomes, as so much propaganda has claimed, as a boy with his thumb in the dyke trying to prevent a leak.

When Professor Robinson turns to the balance of payments, she is no less ruthless. She shows that the United Kingdom has been slipping in international trade for many years, and that the nineteenth-century advantages that we once had have been lost. In addition, she holds that British businessmen are complacent, and that we have spent enormous sums on armaments and, oversea government expenditure which have consistently weakened the British economy and balance of payments. And when the balance of payments has gone into deficit, monetary policy has been used in order to reduce activity and so to cut imports. Of the July measures of 1966 she writes:

> The contribution to the long-term problem of the July measures was wholly negative. Cuts in investment, the rupture of productivity agreements required by the wage freeze and the renewal of the restrictiveness of trade-union mentality engendered by reviving fears of unemployment threaten a reduction in even the slow rate of growth which was the basic cause of the poor performance of the British economy in recent years.

In addition, the slowing down of growth leads to rising costs in the sense that wages tend to outstrip productivity, and this increases social dissatisfaction.

Professor Robinson says that cutting imports, leaving on one side our pretensions to overseas greatness, and devaluation would all contribute to our economic recovery. But in her view, there is the additional problem that laisser faire and sloppiness are just not compatible with the policy measures necessary to redress the problems of the balance of payments. She argues emphatically that entering the E.E.C. would cause a serious decline in the balance of trade, which would lead to substantial unemployment. (This argument was presented in detail in an article in *The Times* on May 1, 1967—an article which has never been answered, perhaps because it cannot be.) Underlying this situation of a country with a chronic balance of payments problem is the international role of sterling, and, in turn, consideration of this leads Professor Robinson to a brilliant analysis of the international monetary situation. She shows that the international flights of money from financial centre to financial centre continue to cause runs on key currencies, that the international liquidity system has a built-in tendency towards deflation, and that the role of sterling, with its enormous volume of short-term liabilities in a currency chronically liable to devaluation, is widely harmful.

The shortage of international liquidity is remedied in the short run by the outflow of capital, but this, as Professor Robinson says, merely accentuates the short-term problem in the hope of a largely illusory long-term benefit. So far as she is concerned, there are no generally accepted principles governing the exchange rates between different currencies; there is simply a kind of frozen rigidity with no real alternative. It is against this background of international muddle and deflation that she deals in detail with employment and growth, monopoly and competition, and the distribution of income. She is in favour of economic growth, but, as she says, it is not a rational objective of policy unless it is directed to desirable ends.

In Professor Robinson's words, "The ideology of growth is designed to prevent us from asking what we want to do with it". Following this line, she points out remorselessly that most modern economic analysis has shown that the allocation of resources by the market is an imperfect method of social organization, only to be justified on the grounds that no other alternative system has been found that works better. That is to say, the doctrine of consumer sovereignty is not one which should be elevated to a criterion which eclipses all others: it is merely the best that we have, and in particular it rests upon the fundamental point that consumers' needs are invented by manufacturers and distributors rather than discovered. Here the puritan, Cambridge background shows more strongly than usual, but it cannot be seriously denied that the point that Professor Robinson is making has some degree of truth, and it follows, therefore, that the elevation of the market in any aspect of economic life to a supreme regulatory position is merely a device which is adopted because there is no effective alternative.

Professor Robinson suggests that, when the analysis is applied to the way in which the economic product is distributed between wages, salaries, profits and other unearned incomes, the only reasonable explanation of what happens is that this is an historical legacy of a system of exploitation once justifiable because it was the only way savings could be accumulated in order to build up production: it has few justifications nowadays. She proposes a ruthless reduction of private property by confiscatory death duties, and that the unearned income should be handed over for public purposes. She also favours a reduction in wage and salary differentials, seeing any obstacles to such schemes as political, rather than technical or legal.

These are, of course, Professor Robinson's personal judgments. What is interesting is that they might also be assumed to be the judgments of a socialist government, yet the behaviour of our own socialist government could not be more directly opposed to what its leading theorist adumbrates. The reasons for this are many and complex. According to Professor Robinson the people of this country are not in the mood for radical change. They prefer, she says, "a loose-jointed, ramshackle economic system to one streamlined for efficiency and speed. They are willing to accept much that is irrational and unjust for the sake of preserving the continuity of our political institutions and the glorious flummery of Church and State". This may be the fundamental point, a point which could be greatly developed in other aspects of social and economic analysis. The survival of the limited degree of liberty that this country enjoys and the moderate degree of decency which distinguishes its public relations may well be dependent upon stagnation, and the touch of "hard, firm government" necessary in order to get higher economic growth merely bring about a c... or less ruthless dictatorship. Certainly it is possible to see that when the pound ... suffers a run and perhaps collap... a strong man might easily ... national government, and a n... government might easily take ... view that consistent economic ... cies should be enforced f... least ten years if they are t... successful, and that during th... any public debate or discus... which could cause disaffection ... frighten the "gnomes" should be ... duced or eliminated. Some of ... signs visible in recent pol... decisions and in the increasingly ... tolerant behaviour of public dep... ments make this interpretation ... plausible.

The final irony may well be ... the ruthlessness thought necessary for economic growth will accompany stagnation. Or alternatively economic growth may, in any serious sense, be unattainable. Certainly this is the implication of Professor Kaldor's inaugural lecture, in which he argues that countries which have reached the stage of maturity with a very small reservoir of labour in the agricultural sector and an inelastic supply curve of labour to the secondary and tertiary sectors, will find it very difficult to achieve growth, and that what is then necessary is a shift of manpower out of the less productive sectors into manufacturing employment. In a series of analyses of the situation, Professor Kaldor takes the view that it is the growth of manufacturing production which underlies the overall rate of economic growth "partly on account of its influence on the rate of growth of productivity in the industrial sector itself, and partly also because it will tend, directly, to raise the rate of productivity growth in other sectors".

Professor Kaldor believes that the rate of growth of the manufacturing sector depends partly upon demand, which is in turn a function partly of rising consumption and of investment dependent on buoyant entrepreneurial expectations, and partly upon changing structure of foreign trade. But the main limitation on the growth of the manufacturing sector is not to be found on the demand side, but rather on the supply side, and the effective constraint is the shortage of labour and the increasing tendency of labour to leave manufacturing production and go into the service sectors.

It may well be, therefore, that there is this profound and fundamental law of nature underlying the rate of economic growth, economic growth is, in fact, almost unattainable. And what then?

WHOSE COAL?

R. PAGE ARNOT: *South Wales Miners; Glowyr de Cymru.* A History of the South Wales Miners' Federation (1898-1914). 390pp. 16 plates. Allen and Unwin. £3.

Readers seeking a colourful history of a courageous and long-suffering section of British workers will be disappointed with Mr. Page Arnot's latest book unless they first note the sub-title: "A history of the South Wales Miners' Federation, 1898-1914". The author is concerned with the people and events of that period only as they came into the development of mining trade unionism and labour relations. As in his earlier chronicles of Britain's miners, his diligence in assembling documentary evidence must be applauded, but what he does with it deserves only qualified praise. His principal characters are allowed to speak for themselves through quotations. But Mr. Page Arnot does little to link the quotations, except by a dry summary of events and rarely draws on the newspapers, of whose admittedly often sensational and inaccurate reports he is unerringly distrustful. His method tends to lead to repetition without any gain in clarity and, at the moments of greatest historical significance, to an impression of two-dimensional characters debating on an empty stage.

Even so, personalities break through from time to time. There is William Abraham, better known as Mabon, who would push his way to the front of a meeting by breaking into a Welsh hymn and draw the chapel-bred miners gradually into joining him. There are the other colourful Welsh miners' leaders, like Dai o'r Nant and William Brace, later, like Mabon, to become a Privy Councillor. We read of Keir Hardie and Tom Mann roaming the Welsh valleys to put socialist heart into the men, of Winston Churchill, as Home Secretary, restraining trigger-happy local worthies, and of Major-General Macready, who commanded the troops brought in to control the Tonypandy riots of 1910, and who was later to play a part in Ireland with the Black-and-Tans.

Mr. Page Arnot, in his prosaic way, does at least dispose once and for all of the labour legend that troops fired on miners at Tonypandy. He describes instead a series of clashes between, on the one hand, miners and their families, and on the other, local and imported police, only occasionally helped by soldiers. Such bloodshed as took place was caused by missiles and batons.

The other historical highlight of the book is the tragedy of Senghenydd in 1913, when 439 men were killed in Britain's worst pit disaster. The culpability of the owners is, as a class, appear throughout the book as the villains of every piece and calamity. By his account, the South Wales and Monmouthshire owners were less reasonable and humane than any other group of coal-owners in Britain. Whether all would still appear so if he had seen more from their own records is never be known because, as he explains in the preface, the trustees of the bulk of the records would not allow him look at them.

Although the author's method leaves the reader to wrestle with a great deal of under-digested material, the book certainly contains the data required to assess how trade unionism and socialism developed in the South Wales coalfield when it was the biggest in Britain, and the British coal was supplying the bulk of the needs of much of the world.

André Deutsch will be publishing a translation of *Mots affamés et la famine* by René Dumont, edited by Richard Rosier, which was the subject of our front-page article of August 24. The publication date is not yet fixed, but Deutsch hope that it will be ...

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GREEK SPADEWORK

JOHN BOARDMAN: *Excavations in Chios 1952-1955.* Greek Emporio (Supplementary vol. 6). 258pp. 98 plates. The British School of Archaeology at Athens. Thames and Hudson. £6 6s.

Emporio is a small harbour on the south-east coast of Chios. It is deep and the entrance is dominated by a hill on either side. From the head of the harbour a fertile valley runs inland: on the north side the land rises steeply to Mount Prophetes Elias, 240 metres high. From the eighth century until about 600 B.C. the top of this hill was occupied by a small town, and down by the harbour there was a sanctuary in which basic offerings were made by local Chians and traders from overseas. It is the result of the investigation of these two sites by the British School of Archaeology at Athens that is now offered in a publication which may serve as an example of how to present the modern style in archaeology both to the specialist student and to the general reader who wants to know more about early Ionian history.

Dr. Philip Argenti, most patriotic and philomath of Chians, who has himself written so much on the history of the island of his ancestors, deserves and receives in the preface a major share of the credit for this successful historical investigation. It was he who commissioned, thirty years ago, the first archaeological survey of Chios by the present British High Commissioner in Nigeria, then a student of the British School. War prevented the natural immediate sequel, and archaic Emporio, having slumbered for two and a half millennia, waited another twenty-five years for its revelation. The work of the years 1952 to 1955 may have gained by the delay. If there is nothing spectacular to record, the value of the dig in revealing the quotidian, the standard, is not to be deprecated by the historian.

The town on the hill is revealed as the example of those small centres of power which were characteristic of the earliest phases in the history of the Ionian settlement, to which the title of "feudal" is loosely and inaccurately applied and which Aristotle, who is most appositely cited by Mr. Boardman, would have called aristocratic. An assumption from Teos, and certain passages in Xenophon, to which reference is made in a footnote, have given literary evidence. There is an illustration on the ground, all the purer from being uncontaminated by later occupation, of the stronghold of the local ruler, containing his primitive palace and the temple of his household goddess, Athena in this case; and the careful description of the material remains is pulled together and illuminated in Mr. Boardman's final chapter, a brilliant historical reconstruction.

The strictly archaeological aspects of the publication, scholarly and scientific in the best sense, demonstrate how absorbing a meticulous pursuit of exact description can be, irrespective of the material described; for to be honest the objects found are of no great aesthetic value. The best worth looking at, and the most intrinsically interesting, are a set of cast lead griffins, which Mr. Boardman persuasively argues once adorned the helmet of the cult-statue of Athena. There is a fine series of pots some of which, particularly the delicate white-slip Chian chalices, have some artistic merit. The architectural reconstructions are of considerable interest; note, for example, the *antae* rising from lions' paws, which stood in front of the fifth-century temple down by the harbour. There are also fragments, pitifully small but of fine workmanship, which may be from the cult statue of Apollo which stood in the same temple. Of outstanding interest are the fragments of bronze belts, not only for their own merits but also as providing a link with Anatolian metal-work, for instance from Gordium in Phrygia.

Production is exemplary and the book is a pleasure to read and to consult. The ninety-eight plates are clear and comprehensive, the 165 text figures are just what is required for elucidation of the inventory of finds. The plans and maps were drawn by the late Michael Ventris; it is a poignant pleasure to recognize in their legends that bold and lucid handwriting which illustrated the decipherment of Linear B. The only serious criticism (for the fact that the captions of plates 2a and 2b are interchanged will not confuse anyone) is that the inscriptions of Emporio are not included to make the work complete; for these the reader is referred to the earlier publication in the Annuals of the British School for 1963 and 1964.

EGYPTIAN SOUFFLÉ

CLEMENCE BILLE-DE MOT: *The Age of Akhenaten.* Translated by Jack Lindsay. 200pp. Evelyn, Adams and Mackay. £3 10s.

Even before the discovery of the remarkable bust of Nefertiti in 1912, the brief span of years which encompasses the so-called Amarna Revolution had, of all the periods of Egyptian history, attracted the greatest popular curiosity. There has been a steady stream of publications concerned with it. In the latest book on the subject, the author, a Belgian Egyptologist, stresses, perhaps contrary to the general run of modern opinion, the influence of the civilization of Mitanni. She accepts the identification of Nefertiti with the Mitannian princess Tadukhepa and draws parallels between the famous Hymn to the Aten and Vedic texts. Asiatic influence is also suggested for certain aspects of the official art. The volume is richly illustrated with a well-chosen comprehensive series of seventy-four colour and ninety-six monochrome plates. Seven pages of notes with references to detailed discussion of individual points are usefully included.

To write of the Amarna Age in a coherent way is, as Mlle. Bille-De Mot rightly attests, a difficult undertaking. The bald facts can be encapsulated in a paragraph or two: the basic framework of the story—chronology and genealogy—are matters of dispute, unlikely to be resolved without fresh evidence. In mapping out the story into a full length study there are clearly many pitfalls. The problem is essentially one of method, requiring the same sort of virtuosity as a good cook brings to the making of a soufflé. Not all the snares are avoided.

The obvious temptation is to indulge in character-sketches of the principal participants and to dish out praise or censure with the generosity of an old-time Sunday-school teacher. It is precisely in this field that the evidence is most lacking. No dog should be given a bad name on the sort of evidence that we possess for the characters of the Egyptian pharaohs. Once again Amenophis III is paraded as the prototype oriental despot of popular imagination, "a sensual playboy, whose only aim was to while away the hours softly among his concubines" who died "prematurely worn out by his excesses". Fifty-one should not in ancient Egypt be considered premature; there is in any case some doubt whether the mummy attributed to Amenophis III, bald, almost toothless and with evidence of severe dental abscesses, is in fact that of the king.

Cleverly though the author uses the detail of tomb scenes and the excavations at El-Amarna to evoke certain episodes, the descriptive writing is at times reduced to the inconsequential chattiness associated with the worst of "The-day-that-something-happened" school of biography. The young Tadukhepa arrives at Thebes in a glare of torches and goes like an Ethel M. Dell heroine "with beating heart to meet her destiny". Djehutimose, in whose workshop many of the best-known pieces of Amarna sculpture were found, "sleeps peacefully dreaming on his next masterpiece". On the occasion of the reception of foreign tribute at Amarna,

> great ladies and middle-class wives hustled their servant-girls about and badgered the weavers for their new tunics. . . . Some grandmothers in a mood of generosity gave their jewels to delighted granddaughters while recalling great occasions of the past when they themselves had worn them.

This cloying type of pseudo-historical romanticizing is the bane of much popular writing on ancient Egypt. It must be eradicated if the subject is to be taken seriously.

TURKISH SPADEWORK

JAMES MELLAART: *Çatal Hüyük.* A Neolithic Town in Anatolia. 232pp. 15 colour and 121 monochrome plates. Thames and Hudson. £4 4s.

The excavations at Çatal Hüyük have made history. Dr. Mellaart had himself discovered, prospected and recognized the site in the 1950s; the excavation was conducted with surgical speed and accuracy in three seasons between 1961 and 1963. There have been annual preliminary reports in *Anatolian Studies* (1962-66) with a handful of technical articles by colleagues on highly specialized subsidiary topics, and a very brief lecture by Dr. Mellaart to the British Academy in 1965 was printed with some important black-and-white photographs; but this is the first large-scale publication of the results. The publication is not final, because the excavations have never been finished. Three seasons of digging have produced results comparable in interest to those of any other dig since the days of Schliemann, but they could not possibly exhaust so rich and so extensive a site. The main mound covers thirty-two acres; it rises about fifty feet in the centre, and the deposits are at least nineteen metres deep; about an acre has been excavated.

There are two mounds, standing on fertile land beside a river, about 3,000ft. above sea level on the Anatolian plateau in southern Turkey. Çatal Hüyük has turned out to be the site of a large, important neolithic town, almost a city, already flourishing in wealth, with intense, elaborate art and advanced technology in the seventh millennium before Christ; that is, three or four thousand years before the great Mesopotamian cities and the early Minoans. These dates for the earliest levels of Çatal Hüyük have been confirmed by radio-carbon tests. The only earlier site in any way comparable is the poorer and more primitive walled town at the Jericho oasis, which seems to be about 1,000 years earlier. But the surprise about Çatal Hüyük has been the extent of its wealth, its art and its craftsmanship at so early a period.

The earliest excavated levels have provided a profusely generous mass of material from the centuries in which the Anatolians were moving from a purely stone culture to the use of their first pottery; the deep underlying and still unexcavated deposits beneath the urban settlement will one day clarify the origins of all this, but it is already clear that in Çatal Hüyük the beginnings of metallurgy, obsidian mirrors, and very elegant workmanship both in local obsidian and in imported flints were an accepted feature of life before 6000 B.C. There are also abundant carbonized food deposits and animal bones; and since Dr. Mellaart has had the cooperation of a number of scientists, he is able to draw important conclusions about the crops and agricultural standards on which wealth depended, and in particular the moment of domestication of *bos primigenius*, the auroch.

The most immediately spectacular thing about Çatal Hüyük apart from its date is its impact on the history of art and of religion; the religious imagery of Çatal Hüyük seems to have a living connexion with the strange and elaborate religious art of the Upper Palaeolithic period in Europe, so that we now have a link in a sophisticated, rather metropolitan or palace art between the most ancient European cave paintings and the profoundly fertile art and religion of later Anatolia. The art of painting was practised at Çatal Hüyük throughout the twelve successive neolithic building-levels of which it consists. Painting is not confined to this site in prehistoric Turkey, but the splendour, the boldness and the technical ambition of the best Çatal Hüyük work make Dr. Mellaart's photographs a kind of epiphany of primitive art. It is only to be regretted that not all of them have been reproduced in colour; one particularly misses the colours of the Hunting Shrine (plates 61-63) and of the landscape (plates 59, 60). But when we are offered so much, perhaps these longings are ungrateful. Dr. Mellaart's standard of photography is extremely high, and short of giving us everything, his choice is excellent. The same is true of the text of this book as of the plates. He writes with crisp intelligence, and short of telling us everything on the fullest scale, what he tells is exactly what one wants to hear. For a briefer but more technical summary readers should refer to his Academy lecture.

The Çatal Hüyük shrines and sanctuaries are a unique series. At least forty out of 139 living rooms excavated between the second and the tenth level had some sacred purpose. These were better decorated and often bigger rooms than the others, though they were built to the same plan, with the same built-in furniture as living rooms and with no provision for sacrificial slaughtering. They often, but not always, contained human burials. There were fragments of charred grain on a ceremonial hearth, and a variety of offerings from daily life, none of which would need burning. Certain shrines seem to have demanded special kinds of offering. There was a continuity of cult-places and of cults, one shrine succeeding another on the same spot. When a shrine was abandoned the faces, hands and feet were obliterated from plaster reliefs of goddesses or animals, or they were broken away altogether, and wallpaintings were thickly plastered over. The decorative schemes of the shrines were very elaborate, with plenty of bulls' horns and plaster heads, and occasionally a human skull. The architecture was jumbled and living conditions were crowded. There were no streets because houses were entered through the roof from a roof level which was also walking level. There were also internally divided store-rooms entered through a hole like a large rabbit hole. Everything seems to have been whitewashed.

Probably the most bewitching objects recovered from Çatal Hüyük have given their name to the Leopard Shrine, in which the goddess is not present in person but only in the pair of leopards which express her attributes, just as elsewhere they are expressed in a flock of Griffon vultures. The shrine was in the sixth level and before it was abandoned the pair of leopards had been forty times repainted. Their first form was small and neat with a decoration of large rosettes and with black claws; later their claws, mouths and the tips of their tails became bright red, and the rosettes got smaller and more numerous; there followed a stage when they were lemon-coloured with pink extremities and little black dots; in the end they were uncouth but still charming masses of white plaster.

There are some impressively strong and ugly sculptures in the round, varying from *objets trouvés* slightly worked to accurate naturalistic figures in clay and stone. These were miniature cult-images never more than thirty centimetres high; far more of them are goddesses than gods. Most of the early statues were carved in stone, the later ones were modelled in clay and then baked. Among the stone statues were goddesses with leopards and a boy-god riding on one. In the closeness and involvement of the art of Çatal Hüyük, with a god-dominated but still wild nature, with bees, with vegetation and with birth, there is always a dimension of tenseness: man has not yet overcome nature, but he is doing so, and it may be that in the history of the human race this is one of those brilliant and truly progressive moments which later times can only echo and imitate. Dr. Mellaart is to be congratulated for having presented with such easy mastery and such accuracy both the materials and the true spirit of his justly famous site.

EGYPTIAN SPADEWORK

F. GLADSTONE BRATTON: *A History of Egyptian Archaeology.* 315pp. Robert Hale. 35s.

The story of excavation in Egypt has often been told, sometimes with authority by practitioners of the discipline, sometimes with enthusiasm by popularizers, who tell the story less authoritatively but with greater readability. This account is hybrid; it purports to be authoritative and at the same time to be "an exciting detective story to hold the reader rapt". The author, Professor Bratton, for many years head of the department of religion at Springfield College, Massachusetts, has had the good idea of including in his accounts of spectacular field excavations some of the less sensational but no less exciting discoveries connected with the "armchair" activities of Egyptologists. Thus he deals with the decipherment of hieroglyphic writing, and the nature of the Egyptian language, but his account is marred by poor hieroglyphs and by a very defective basic "alphabet" in which the signs are so badly drawn as to make laughable his statement that "the hieroglyph . . . is unquestionably the most beautiful system of writing ever devised by man."

He also includes a chapter on papyri in which he discusses both famous finds and the contents of famous texts. Here, unfortunately, there are many errors of fact and of judgment; papyrus is not made by gluing strips of papyrus-pith in layers; the brush used for writing on papyrus was not cut and used like a quill pen; there is certainly no evidence for the use of papyrus as early as 4000 B.C.; the *Tale of the Two Brothers* can scarcely be described as "a popular fairy-tale throughout Egypt"; the Papyrus of Ani is not known "for its accuracy of writing"; the Edwin Smith Papyrus is not in the possession of the Historical Society of New York, but of the New York Academy of Medicine.

The chapters which deal more specifically with the field activities of the archaeologist are certainly written with enthusiasm, but they frequently degenerate into catalogues of names of excavators and of places excavated, as if the author did not wish to omit anything. Again, unhappily, there are many errors: Emery has not dug for forty years at Saqqara; the Pyramid Texts are found in pyramids, not in their mortuary temples; it is not known whether Amenophis I was buried in the Valley of the Kings, but it is generally thought that he was not; the papyrus discovered by Capart did not join the Abbott Papyrus of the British Museum, but the Amherst Papyrus now in the Morgan Library, New York; the blocks used as the filling of the Second Pylon at Karnak were not brought from Amarna, but from a dismantled temple within the Karnak complex; Hatshepsut was not the first ruler of the Eighteenth Dynasty to resume expeditions to Sinai; the Metropolitan Museum expedition found no royal tombs in the cliffs at Deir el-Bahri; the great Aten temple at Amarna was scarcely planned as "the 'mother church' for Atenism the world over"; the tombs at Amarna were not excavated by the Egypt Exploration Society; their publication was by Norman de Garis Davies in 1903-08, not by Frankfort in 1929.

It is a pity that more care was not exercised, for Professor Bratton's theme is good and his general plan very commendable.

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ASTROLOGY & PALMISTRY

What the Stars Foretell (Hindu Predictive Astrology) by Jwalsee, Rs. 4.00; Everyday Astrology, by V. A. K. Ayer. Rs. 4.95; Directional Astrology of the Hindus, by Dr. Raie (with dial for quick calculations), Rs. 3.50; Hindu Art of Palmistry, by K. C. Nen (92 illus.), Rs. 7.25; Sarvadeva Nadis, by Sarvadeva (Hindu Tantric on Hand Reading), by V. A. K. Ayer (155 illus.), Rs. 6.00; Palmistry for Pleasure and Profit, by V. A. K. Ayer. (115 illus.), Rs. 4.50; Published by N. M. P. D. TARAPOREVALA SONS & CO. PVT LTD., 210, Dr. D. Naoroji Rd., Bombay 1-(BR.).

Fiction (continued)

BORN UNDERLING

GOFREDO PARISE: *The Boss.* Translated by William Weaver. 246pp. Cape. 25s.

Gofredo Parise is a deadpan surrealist. Using up-to-date imagery, facts and settings, and the undramatic prose of a company report, he simply sets down what has happened and lets you make what you like of it. He never explains or amplifies, seldom expands or analyses or uses language that is not objective, external, humdrum. So long as the translator sticks closely to his style, which is bald and brisk and simple in construction, he can hardly go wrong, and William Weaver has translated *Il padrone* into *The Boss* quite adequately most of the time, though he sometimes translates idioms too literally (something expensive is said to cost "an arm and a *leg*").

The boss of the title is Dottor Max, mainl monster in a world of minor ones, a world whose "most evident characteristic is unreality, something phantom-like, non-existent, and at the same time repugnant, like a state of constant somnambulism". Max it is who takes over the narrator, body and soul, when he comes to the city to get his first job; who inspires in him a ludicrous, all-powerful adoration that passes through the various mystical stages till it reaches the point of total acceptance and self-abnegation, a kind of non-suffering delight in what is suffered. Humiliations and torments, great or small, all feed this central passion: from accepting an office in the lavatory the hero goes on to take painful vitamin injections and enters into forced marriage to the mongoloid Zilietta: he hopes that his child will be mongoloid as well and so avoid the responsibilities of existence altogether. Other characters, with names like Lothar, Diabete, Balloon, Pluto, Minnie and Horace, add to the air of grisly jokiness.

The "meaning" of all this is not hard for an age steeped in popular psychology to find: Max is the overlord, the hero is the born underling, determined to become an object rather than a sentient being (Signor Parise nearly called his novel *The Thing*). The book also turns a distorting mirror on to certain aspects of modern society which, being rather less familiar in this country than they are in Italy, lose something of their point in transit: the structure of industry in a newly industrialized country, paternalism and patronage, the "company man's" mentality. Signor Parise can be funny and forceful: any single page or paragraph reads well, and one savours the terror and the rampaging, the outsize grotesqueness that refuses to consider itself anything but clerkish normality. But the joke—the dream, the distortion—goes on too long, and once the point has been made much of the rest seems repetition.

WHAT'S HAPPENING?

New Writers 4, 5 and *6*. 166pp. 190pp. 224pp. Calder and Boyars. 25s. each. (Paperbacks, 15s., 16s. 6d., 13s. 6d. respectively.)

It would be easy to damn the authors of *New Writers 5* and *6* while praising the series as a necessary and courageous venture. Any outlet in England for the young avant-garde writer ought to be a blessing. In the event it is hard to know whether the general dullness of Numbers 5 and 6 is simply due to the mediocrity of the chosen writers, or to the operation of an exponential curve by which good avant-garde is very good, but anything less than good is excruciatingly boring. If the latter is the explanation, then the proper place for the second-rate in this genre is not in a hard-back series but in the little little magazine.

But avant-garde is, perhaps, too portentous and loaded a cheer-word to apply to what is represented in two of these volumes. Number 5 sports an example of the *nouvelle vague*, Daniel Castelain's "An Unlikely Meeting", which consists of three attempts to write about a sexual encounter which might or might not have taken place. Along with this are Nazli Nour's "Which Land is Mine", a wholly unreadable rhapsody heavily dependent on typographical devices, and Alex Neish's "Before the Undertaker Comes", which works as a rather amorphous whole, and manages some terrifying images of dissolution. Despite its evident immaturity, Mr. Neish's novelette suggests a writer working out things for himself and from his own experience.

New Writers 6 has two total misses, Penelope Shuttle's turgid prose poem, "An Excusable Vengeance", and J. A. Dooley's anxiety dream, "The Road". But Carol Burns's "Infatuation", a tale about a fearsome progressive school run by Enid and her sculptor husband Kurtz, who are threatened by the emergent sexuality of a pupil, Rosa, is original, hard-hitting, and moving. The calm syllogisms of Hampstead liberalism are disrupted by the simpler instinctual drives towards sexuality and self-determination.

Paradoxically the most interesting of these volumes is *New Writers 4*, which is not by writers at all but by painters. The whole volume (with the exception of John Antrobus's laboured exercise in absurd theatre) is given over to the theory and practice of Happenings. J.-J. Lebel's rather muddled, but nevertheless thought-provoking, manifesto is followed by examples of his work, and that of Ken Dewey and Allan Kaprow. One is made aware of the continuity of these Happenings with the anti-art of the Dadaists, with its attempts at the direct involvement of spectators. On the evidence of these volumes it is not young English writers but American and Continental painters who are providing the action in the contemporary avant-garde.

OTHER NEW NOVELS

STEPHEN BECKER: *The Outcasts.* 240pp. Hamish Hamilton. 25s.

Stephen Becker is a professional writer. *The Outcasts* delivers the goods securely packaged with a money-back-if-not-satisfied air about it. There are firm virtues in this kind of writing, and Mr. Becker's intelligence, humanity, and thorough homework are admirable. Bernard Morrison, a twice divorced engineer, uneasy with himself and life, is unexpectedly sent to build a bridge in the depths of a strife-torn Latin-American country, where he almost comes to terms with himself and with his unchosen role as an American abroad.

Mr. Becker's novel, like some of Kipling's tales, deals with the lone white representative of a highly advanced technology who discovers the difficulties, contradictions and attractions of a simpler culture. *The Outcasts* is objective about the problems of even good-willed neo-Imperialism, and the difficulty of opening up a backward economy while the politicians and soldiers are in the throes of trying to create a stable government. Mr. Becker also casts a sardonic eye on the attractions of National Geographic primitivism.

THE TIMES
LITERARY
SUPPLEMENT

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The Times Subscription Agency, c/o Dansk Handelstidende, Hovedgaarden 5, Copenhagen, K.

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The Times Office, 8, Rue Halévy, Paris, 9e.

U.S.A.
The Times (London) Inc., 201, East 42nd Street, New York, N.Y. 10017.

Great Britain
The Times, Printing House Square, London, E.C.4.

WILLIAM HERRICK: *The Itinerant.* 228pp. Weidenfeld and Nicolson. 25s.

Zeke Gurevich, red-haired, Jewish, and born in a New York slum, is the picaresque hero of William Herrick's *The Itinerant*. From the beginning Zeke is a fighter. He comes of age in the 1930s, and goes through the hoops of 1930s' Marxism, with its heady mixture of free love, political activism, and literature. A stay in a cooperative farm precedes Zeke's brief visit to the South to stir up a doomed strike among the Negro sharecroppers. It is in the Spanish Civil War that he finds himself and sees his illusions crumble. His political educhtion is counterpointed by his vigorous sex-life and by hopeless attempts to win the beautiful Rachel all for himself. By the end of the book Zeke is married and Rachel is dead of cancer, but he has gained self-knowledge. *The Itinerant* is a competent novel covering somewhat unusual ground with brawling vigour.

PAUL OLSEN: *The Virgin of San Gil.* 189pp. Cassell. 21s.

San Gil, a remote Mexican town, lies in the country behind Cuernavaca. Its Virgin, a richly jewelled plaster statue, is stolen from the church, and found, stripped of its jewels, by the aging Joaquin. Like most *Indios* Joaquin is poverty-stricken, and pagan rather than Catholic. For him the battered statue is a personal sign, but unfortunately its theft threatens the uneasy stability of the local Establishment. Father Gomez fears that the loss, at the hands of a merely human agency, will destroy the amalgam of superstition and Christianity which he has ruthlessly built up over thirty years. Rojas, the town's President, fears the advent of detectives who will uncover his misappropriations. As a result the ignorant Joaquin is tortured and beaten for information he cannot give. Mr. Olsen's grim picture is humanized by a real feeling for the *Indios*.

ELIZABETH GEORGE SPEARE: *The Prospering.* 372pp. Gollancz. 28s.

American novelists, the most conscience-ridden in the world, keep up a steady output of retrospective amends to their hapless Red Indians. *The Prospering* is a good example: a scrupulous feminine account of Stockbridge, Massachusetts, the high-minded eighteenth-century attempt to found an Indian town in which Christian doctrine, housekeeping and farming habits should be inculcated by missionaries, their wives and babes, into the childlike savages, already beset by rum and tuberculosis.

Elizabeth Williams, the heroine of the story, is the daughter of a tough, pragmatic settler at odds with the idealistic preachers; she grows up with Indian friends despite his disapproval, and is credited with a wisdom and humanity that may strike us as surprising for her generation and conditioning. However, the tale is squarely based on facts, real people and real theological disputes. Elizabeth George Speare's earlier historical novels are for children, and this one, too, might appeal to intelligent older girls, with its details of practical living and its very decent attempt to enter into the preoccupations of the early Americans.

Letters to the Editor (continued)

SCIENCE AND LITERATURE

Sir, In spite of some valuable distinctions which he draws between scientific and technological concepts; between scientific ideas and ideas about science Anthony Jackson lacks an Aquinas. He adopts a far too mechanistic, nineteenth-century view of science this leads him to make a number of points with which I must disagree.

Whilst it is true that scientists tend, more and more, to take refuge in mathematical symbolism, it is entirely wrong to conclude that the ideas expressed in this way are incapable of other formulation. It is largely that it is generally more convenient, more precise, and more accurate; and scientific publications are intended for other scientists. But there is another reason, and one which demonstrates that scientists are not uniquely guilty of the obscurantism with which Mr. Jackson charges them. The search for academic respectability, and the development of professionalization (which go hand in hand) are partly responsible, and these are equally true of economists, sociologists—even philosophers and literary critics!

Professionalization means: firstly, the development of a *modus operandi*; and, secondly, the erection of *barriers* designed to prevent the intrusion of those not specially admitted to the delineated area of competence. Foremost among these barriers is the employment of a *jargon*: the professional education then becomes the initiation of the would-be practitioner. This phenomenon is now found—increasingly, alas—in all types of professionalism, and is clearly a function of the human needs for security and respect. With regard to science, there has risen, as Mr. Jackson points out, a kind of deification, founded upon obscurantism. As he further points out, this is entirely to be deplored. It seems to me, however, that this is not really the fault of scientists, but of those who are making use of both them and their work. Scientists, when they communicate with the public, do so mostly with the intention of fostering understanding—witness the British Association for the Advancement of Science, currently meeting in Leeds—and the utilization of science, in advertising by "media practitioners", and sometimes by politicians, is responsible for the other effect.

This brings me to my second point, which is concerned with the *validity* of extending an idea into an intellectual domain other than the one in which it originated.

Mr. Jackson grossly oversimplifies the issue when he baldly proclaims: "scientific ideas are only valid in the universe of scientific discourse . . .": it may be true to say that *scientists* are only *competent* . . . but culture cannot be so easily compartmentalized. Since it is admitted that "scientific ideas . . . affect us by altering our picture of the universe . . ." (as do ideas originating in other places), how can one deny their possible deployment by the "common culture"? There is a great deal more here, but Mr. Jackson has made his point. Consider one of the most famous examples of the application of a scientific idea, the fate of the Darwinian theory of evolution, and the debate that followed. Herbert Spencer, that of Wm. Graham Sumner, the Eugenic doctrines of Karl Pearson and Galton, and the racist genetics of the Nazis. Who can say whether, or to what extent, this was justified? Should the biologists, the social theorists, or the philosophers? Correspondingly we are left with the problem of establishing criteria for criticism. What might be thought quite reasonably of the concept of evolution should not be applied to societies as to animal species, and people would resent the racist conclusions drawn from this by some.

This all relates directly to Mr. Jackson's point with regard to Science education. He would have us accept with the obsolescence of science fiction the S.F. embodying their ideas, which becomes "laughable", and then, presumably, of no interest. In this respect there is a twofold error. In the first place, and following from the discussion above, it must be decided to what extent a criticism of the [illegible] *nology* (or technological ideal) applies to a criticism of the work of Asimov, *science*, by which they are united. The answer would be: not at all. Just as has its own criteria of criticism [illegible] second point is concerned with the [illegible] to be attached to "technological forecasts", among which respectable and knowledgeable) S.F. must be counted. It is only slowly becoming accepted that the forecasting of *trends*—[illegible] social, even technological—in society is a vital part of the formulation of policy—economic, social and technological. (This is very well illustrated in the recent book *The Art of Conjecture* by Bertrand de Jouvenel—the [illegible] philosopher who runs a forecasting group in Paris known as "Futuribles".) In discussing the significance of [illegible] nological forecasting—a particularly recent *academic* exercise—it is very valuable to be able to [illegible] at the long-range forecasts which were made in the past (such as S.F.), to see in what respects they erred. By the 1920s and 1930s the use of this forecasting activity was beginning to be recognized: witness the brilliant series "Today and Tomorrow" published by Kegan Paul and Co. in those decades. This, then, is a value possessed by S.F. quite apart from its literary significance. It is a cultural haps not widely recognized but which does not date; it is also a function which the evaluation of actual achievement cannot perform.

STUART BLUME
The University of Sussex, Brighton

ON EDITING DONNE

Sir,—I would not be thought insensible of Dame Helen Gardner's magnanimity (August 24) in conceding that no less than four of the points I made in my review of her edition of Donne's *Elegies, and Songs and Sonnets* "have substance", and I am therefore unwilling to suggest that this concession sorts oddly with her impugning of my "scholarship" only three sentences earlier.

It seems proper to remark, on the other hand, that the two passages to which she refers support the charge of inconsistency she brings against me only because her second quotation is materially incomplete. I did indeed say, in my original review, that given a straight choice of text I should prefer Grierson's; and in case my precise meaning needed clarification, I later wrote:

> . . . [among] the things which seem to me really serious [is] . . . the fact that though when Dr. Gardner disagrees with Grierson she is probably right more often than not (she ought to be, of course, especially in view of the additional manuscripts available to her), *she none the less does so badly wrong when she does wrong*. [Dame Helen omits the words I have italicized.]

No one, I imagine, would wish to argue that the edition with the smaller number of errors is necessarily preferable, or that no account should be taken of the *quality* of the errors involved.

The remainder of Dame Helen's letter appears to break no new ground, at least so far as I am concerned, and I am therefore more than happy to leave your reviewer's example and your scholars to judge between Dame Helen and myself on the basis of what I have already written. Perhaps, however, I may append full references, with two not so far been given in this correspondence, to my original review and to my subsequent reply to criticism by the former pupil of Dame Helen's who are: *Essays in Criticism* XVI (1966), 309-329; and *Essays in Criticism* XVII (1967), 263-278.

MARK ROBERTS
Lower Lodge, Cressbrook, via Buxton, Derbyshire.

HALF-WAY HEAVEN

Sir,—On coming back from my vacation I notice on July 20 your review of the second volume of the *Catholic Dictionary of Theology*. Your reviewer criticizes us for not getting better-known contributors. We had to choose between writers of the class of Karl Rahner, Hans Kung and Yves Congar, or writers available in England. If we had chosen the former our dictionary would have been a dictionary of translations, which might or might not exactly convey the meaning of the original articles. Rather than do that we chose from the beginning only to choose English articles. Such is the reputation of the foreign theologians that our own theologians are insufficiently known and appreciated. But they are all good scholars. And our dictionary is doing a service to English theology.

If in some articles so far written we have not taken Vatican II fully into account the dictionary is only half-written, and this deficiency will be corrected in the ensuing volumes. The *Ecumenism* and *Religious Liberty* will be dealt with under *Unity of the Church* and *Toleration*.

H. FRANCIS DAVIS
Editorial Board, Catholic Dictionary of Theology.
University of Birmingham.

❦ Our reviewer writes:—Mgr. Francis Davis's letter adds nothing to Father Crehan's, which you have already published (August 24). I am indeed more temperately expressed in my turn I can only repeat that some of a range of contributors' [illegible] duces the scope of the *Dictionary* cussion of subjects that call for a variety of specialized treatment. And the disingenuous to say that the conclusions of Vatican II will appear in their historical place. I indicated places in the existing text of the *Dictionary* where a full treatment demanded attention in the relevant Council documents.

BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

Art

POSTE, HENRY RANKIN. *Composition in Art.* 96pp. Oak Tree Press. 35s.

Professor Poore's long-established classic, originally published under the title *Pictorial Composition and the Critical Judgment of Pictures*, is now offered "modernized and newly illustrated. Adapted by Anne Egan, systematics by Shimi Matsuda". If the result (to which eight colour reproductions and numerous half-tone illustrations contribute) makes an art more like that of a picture book than an art manual, the fault does not lie with the author. His words still remain.

Venezia. Paintings and drawings of David Boyd. Foreword by James Burr. Background to Sfumato by Gaddon Williams. Photography by Tony Barker. 25pp. Ritchie/Dickson. Sponsored by Zwemmer Gallery. 15s.

David Boyd, a brother of Arthur Boyd, is an Australian artist who paints sub-Expressionist faces and figures and blurs them with a candle flame, a technique here called "sfumato-1967" and compared with that of Leonardo da Vinci. It would be unfair to judge the results from these reproductions, of which the black-and-white ones are at best muzzily grey, while the foreword by an *Apollo* critic is both overwritten and ill-spelt. The book is extraordinarily cheaply laid out considering that the printer-publishers appear to be in the advertising business. They say it has already gone into a second printing.

TORCHE, JUDITH (Editor). *Acrylic and other Water-base Paints.* 80pp. Oak Tree Press. 25s.

After a survey of traditional water-colour methods, Dr. Torche introduces the new acrylic materials and techniques. Their current popularity owes much to the fact that they dry within minutes and make possible the completion of a painting the same day. Without them such new movements as "pop" and "op" art could scarcely have come into existence.

The thick, white, milky impasto, which its water-base, readily absorbs ground colours, and torn paper, scraps of metal, bits of weathered wood, and other ingredients for a collage can be made to adhere. The author explores these new avenues of expression and then American artists describe what acrylic means to them.

WADLEY, NICHOLAS. *Manet.* 49 plates. HAYES, COLIN. *Renoir.* 49 plates. HETHERINGTON, P. B. *Monet.* 51 plates. Paul Hamlyn. 15s. each.

The publisher's claim that the Colour Library of Art" is "exceptional value" is fair enough. Size: 8in. by 9in.; the colour work is generally good and the introductions reasonable.

Mr. Wadley shows Manet at loggerheads with his contemporaries, and insult pour down on me like hail-stones", he confessed to Baudelaire, but he continued to interpret middle-class Parisian life as he saw it, and not as it was reflected in the works and opinions of others.

The best selection from Renoir's 4,000 works proves his point that it should be possible to see that an artist loves to caress his canvases. The loveliest examples of scenes in gaiety and on river banks all have spontaneous gaiety.

Mr. Hayes is one of the less free-spirited territories of the art-book world and this is a most satisfying survey. From the austere Greek settlements to the elaborate designs of the Byzantine, splendours of Rome and ends with a disturbing Aztec mask given by Montezuma II to Cortés in 1519—a human skull covered with a mosaic of lignite and turquoise.

Biography and Memoirs

Memories of the Chambers Brothers. An account by William Chambers of the early struggles of himself and his brother Robert in Edinburgh 1813-1822. Edited by Derek Mahon. 69pp. The Unlahad Press (Edward Road, London, S.E.9). 6/6. 6d.

Memorabilia in print of the book trade are scarce. Accordingly the Unlahad Press is to be commended for having issued a small limited edition of this from the memoirs of the firm founded by the Edinburgh publishing house of W. & R. Chambers. William Chambers,

fourteen-year-old son of a failed draper, was apprenticed to an Edinburgh bookseller for five years at 4s. a week. Robert, later the literary brother, after a third turned away from the university through being unable to pay the modest fees, became a bookseller. The original stock consisted of the relics of the family library; thirteen feet of it. William's hours were 7.30 a.m. to 9 p.m. six days a week, but to earn a daily hot roll he rose before 5 a.m. and read to a baker for two and a half hours before starting work. His statement that his life was "almost ceaseless drudgery" seems a marked understatement. Only Sundays by the Firth of Forth saved him, when, as he wrote fifty years later in the coloured prose of the period, "a pleasant and not uninstructive calm was experienced amidst the shell and tangle-covered rocks, against which the pellucid waves of the sea dashed in unremitting murmurs".

When William was free of his apprenticeship he too set up as a bookseller and printer, with the aid of a dilapidated hand press bought for £3. This was the authentic stuff of Scottish self-help and grim determination to achieve independent status, cost what it might in health, frugality and austerity. No wonder that the memoirs from which this is an extract went into at least a dozen editions. There is something touching as well as frightening in the two brothers' struggles. They sold and later produced the recreational reading for others, at the expense of no recreation, comfort or food for themselves. Yet they survived to publish *Chambers's Journal* and to found a publishing house which, unlike some other Scottish-founded firms, is still based in Edinburgh.

Education

BROTHERS, JOAN. *Going up to University.* 62pp. Darton, Longman and Todd. 3s.

A singularly pedestrian style mars the acceptable if unoriginal advice Joan Brothers offers to Roman Catholic students. Much of the information she outlines (about digs, work routines, clubs and money) would be useful to a student of any denomination but in her final chapter she concentrates on the meaning of a Catholic chaplaincy at the university.

COWAN, G. *Project Work in the Secondary School.* 91pp. Longmans. 10s. 6d.

This is a blow-by-blow account of how the project method was used with marked success by the Earle C.S.M. School, Liverpool, first with the topic "World problems of famine, health and refugees" and then with the subject "Aspects of the Social Services". The breakdowns of individual assignments and achievements show how valuable the method can be to arouse the interest of older as well as younger children and to educate them in the widest sense of the word.

LILLEY, IRENE M. *Friedrich Froebel.* 180pp. Cambridge University Press. 25s.

An introduction to Froebel's life and thought is followed by extracts from his writings. These include key passages, like those on the importance of play to the child and of the need for readiness at each stage of the child's development in order for teaching to succeed.

SCEATS, JOHN. *Ita and the Teaching of Literacy.* 160pp. Bodley Head. 21s.

Mr. Sceats was seconded to the Reading Research Unit of the University of London Institute of Education to join the well-known experiment on the success in practice of the initial teaching alphabet. He here looks *inter alia* at the consequences in junior schools of children in infant schools learning to read by the new method. His isolation of this problem is important and useful and although the evidence is necessarily presented piece by piece, the central problem is never lost. He is scrupulous in showing how many different social and educational factors affect the teaching of reading and therefore his mild conclusions are the more convincing.

History

HORN, D. B. (Editor). *English Historical Documents 1714-1815.* 126pp. Methuen. 22s. 6d.

From the tenth and eleventh volumes of *English Historical Documents* published by Eyre and Spottiswoode, Professor Horn here selects for school students thirty-six original documents illustrative of eighteenth-century history. These he arranges chronologically, from the Septennial Act of 1716 to the Select Committee's report on transportation in 1812, often with a few explanatory lines. It is a catholic selection: not only Acts of Parliament, treaties and parliamentary speeches are included, but travellers' descriptions by Moritz and Saint-Fond, Wesley's notes on Methodist organization, and *The Times* report of the battle of Trafalgar.

KAY, F. GEORGE. *The Shameful Trade.* 218pp. Muller. 30s.

Mr. Kay's theme is the history of the slave trade through four centuries and, written as it is with strong feeling, it makes painful reading. But while he is concerned chiefly with history, the author emphasizes that this is still a live issue. In some places and in varying forms slavery persists, and he distinguishes six types of it, the most widespread being that of forced labour. Moreover, the trade itself has left a disastrous legacy, for it brought a curse on the white races "which persists to this day and is only now extracting its toll in racial hostility".

Journalism

BENNETT-ENGLAND, RODNEY (Editor). *Inside Journalism.* 240pp. Peter Owen. 37s. 6d. (Paperback, 27s. 6d.).

It might be supposed from its title that this is yet another Introduction for beginners to the mysteries of Fleet Street but in fact it is aimed at readers outside the profession, as Lord Devlin indicates in a foreword: "A book designed to tell the layman something about how the press works should do a great deal of good." The contributors, leaders in their profession, deal with its many aspects each in his own way and there has, wisely, been no attempt to impose a uniform style. Among them are Lady Georgina Coleridge on the periodicals, Sir Linton Andrews on local newspapers, Mr. Raoul Colinvaux on some of the legal obstacles, and the editor of *The Times* on political journalism. Mr. Bennett-England adds to his editorial task some chapters on the history of the press and one on the cartoonists.

Military History

MARTIN, PAUL. *European Military Uniforms.* 135pp. Spring Books. (Paul Hamlyn.) 35s.

There have recently been several books of this type dealing with British uniforms, but this, first published in German, is chiefly concerned with the European Continent and the United States, Britain being represented by very few. The greater number are in colour, and very decorative at that. Some, particularly the French, are amusing; for example, one of a *cantinière* (canteen woman), in bloomers, with a drummer of the Grenadiers of the Guard, her performing monkey showing off to the man's obvious delight.

In many cases the smaller states are the most decorative, Würtemberg being prominent in this. It is not easy to award the palm, but there would be no injustice in giving it to a Westphalian lieutenant-colonel of the *Garde du Corps* in full dress, astride a horse of high quality.

Ships and Shipping

BEACH, EDWARD L. *The Wreck of the Memphis.* 312pp. Jarrolds. 35s.

A detailed, minute-by-minute account of the wreck of the United States battle cruiser Memphis by a huge tidal wave off Santo Domingo in August, 1916. The author's father was her captain and he himself has attained the same rank in the United States Navy. His account is based largely on the evidence of survivors, and the description of events in the engine and boiler rooms is its outstanding feature. The technical detail and the human reactions to disaster in these parts of the ship are remarkably well described. Elsewhere there is some repetition and shallow philosophizing which could well have been cut in favour of a more thorough investigation of the root cause of the disaster: the difference of opinion between the captain of the Memphis and his admiral over how many of her boilers should be kept burning.

Social Studies

TODD, F. JOAN. *Social Work with the Mentally Subnormal.* 88pp. Routledge and Kegan Paul. 15s. (Paperback, 7s. 6d.).

In most departments of life chronic situations arouse less attention than acute, if only because of their inherent lack of drama. Similarly, long-stay hospital patients seldom make headlines in medical news, and, certainly in the past, social work with the mentally subnormal has never attracted as many recruits nor enjoyed such high standing as other departments of casework. Joan Todd's book, intended, like others in the Library of Social Work, to meet the needs of students, comes at a period when several studies have shown the development of which many of the subnormal are capable in favourable conditions.

She stresses the need, too often overlooked, of helping the subnormal, as distinct from the severely subnormal, to take responsibility for their own actions and points to the value of the kind of assessment which a social worker can provide in establishing a diagnosis, particularly in our present absence of any considerable number of diagnostic clinics. It is hardly necessary to give a reminder of the desperate need of many parents of subnormal children for the help of a social worker in coming to terms with their painful situation. Would that caseworkers could more often be involved in breaking the news to them of the true condition of their children. Too often the way in which it is done at present plays its part in producing a family climate which, however good the intention, is inimical to the child's well-being.

Sports and Pastimes

TAYLOR, FRED J. *Angling in Earnest.* Foreword by Richard Walker. 228pp. MacGibbon and Kee. 21s.

Mr. Taylor has here revised and brought up to date the second edition of the book on coarse fishing which brought him such general acclaim in 1958.

WALKER, STUART. *The Tactics of Small Boat Racing.* Illustrated by Stuart H. Walker. 333pp. Hodder and Stoughton. 35s.

HEATON, PETER. *Peter Heaton on Sailing.* 253pp. Adam and Charles Black. £2 2s.

The fascination of yacht racing lies in the fact that it can never be an exact science. It poses choices and demands decisions that often cannot be foreseen. But success in the long run inevitably goes to the cool-headed and methodical helmsman who "plays the probabilities". Much, though not everything, can be learnt from a book like Mr. Walker's which combines standard practical advice with an analysis of specific situations and how or how not to deal with them.

It is, of course, just one of the many, perhaps too many, books on how to sail that have been published in recent years. Mr. Heaton alone claims to have contributed five to the list. In his latest offering he covers a wider field than Mr. Walker, but the result is scrappy and disjointed and contains a number of minor errors and questionable assertions.

Theatre

HARTNOLL, PHYLLIS (Editor). *The Oxford Companion to the Theatre.* Third Edition. 1,088pp. 175 plates. Oxford University Press. £3 15s.

Brecht now gets two pages and all the major works are at least mentioned. Pinter, Arden, Osborne and Wesker make their appearance, though not always accurately—Tony Richardson, for example, did not direct *A Patriot for Me*. Some of the entries on national schools of drama have been rewritten—Belgium, Canada, Hungary, Spain and others—but without removing the obvious objections to this type of entry, which tends to occupy too much space in order to tell us too little that is not duplicated elsewhere. In some places the progressive revision produces rather quaint results: Una Ellis-Fermor's still acceptable piece on Ibsen is slightly revised, then a paragraph on Ibsen's grandson, described as "one of Norway's leading film directors" (!) is added, entirely, it seems, to give a potted account of his wife's career as a ballerina; and then back to notes on Ibsen abroad by a third writer. In general, the book is a hodge-podge, and even more so than it was before. But a useful hodge-podge nevertheless.

Travel and Topography

HEAD, FRANCIS BOND. *Journeys across the Pampas and among the Andes.* Edited and with an introduction by C. Harvey Gardiner. 174pp. HOLTON, ISAAC F. *New Granada: Twenty Months in the Andes.* Edited and with an introduction by C. Harvey Gardiner. 223pp. Southern Illinois University Press. Distributed by Transatlantic Book Service. £2 13s. 7d. each.

Two new volumes have appeared in the Latin American Travel series which consists of reprints (edited, and sometimes abridged, for the general reader) of some of the more informative and entertaining books about Latin America by foreign travellers, most of them taken from the nineteenth century. Head, an Englishman, was sent as a mining supervisor to South America in 1825 by the Rio Plata Mining Association; first published in 1826, his graphic description of the largely unsettled regions of southern South America, and especially of the Argentine pampas, is a classic of its kind. Holton was an American teacher and botanist whose interests were unusually wide and whose book, describing a visit to what is now Colombia during the years 1852-54 and first published in 1857, provides one of the most detailed accounts available of conditions in northern South America in the middle of the nineteenth century. *Journeys across the Pampas* is reprinted in full; *New Granada* has been substantially shortened.

PANTER-DOWNES, MOLLIE. *Ooty Preserved.* A Victorian Hill Station in India. 134pp. Hamish Hamilton. 25s.

Ootacamund "Queen of Hill Stations" has long enjoyed the firm attachment of many devotees; indeed, for almost a century and a half its praises have been sung as a bit of the British Isles somehow transported to the midst of India—rolling downs, Scottish glens, trout streams, and an invigorating climate with ample sporting facilities. To visit it now, as the author has done, is to recapture something of the life of the British Raj in its heyday, and to experience a certain nostalgia. Not that Ooty is impervious to change. Quite apart from the vanishing of nine-tenths of the British community who formerly made it their quasi-permanent home, modern industry in the shape of the £6m. monster Hindustan Photo Film plant—which will probably cost almost double that before it is completed—is already laying its sacrilegious hands upon the landscape. Other enterprises will assuredly follow; for Ooty lends itself readily to the ambition of the modern "developer". The author has done much homework in tracing the rise of the hill station and in describing its former glories; her selection of contemporary illustrations could hardly have been bettered. She deals sympathetically with the lives and personalities of the surviving British residents, successfully capturing the almost Cranford-like atmosphere which still surrounds them. It is a pity she has not provided an index.

Wines and Spirits

MCDOWALL, R. J. S. *The Whiskies of Scotland.* 164pp. Murray. 18s.

"Whiskies are almost as numerous as the wines of France, but there is no general account from which their story can be easily gleaned." Dr. McDowall's book, the outcome of visits to all the malt distilleries, provides a succinct history of the making of "Scotch" in all its varieties—malt, grain, and blended whisky. He is informative about the characteristics of good whisky, its taxation and cost, and its prospects as an economic asset, as well as on its history and manufacture. A bibliography and index are included.

Michael Joseph ask us to point out that the pre-publication price of *The French at Table* (listed in their advertisement on August 31) will be £3. After publication on September 18 the price will be £3 10s.

RECENT SELECTED PAPERBACKS

Anthropology.—ANANDA K. COOMARASWAMY and SISTER NIVEDITA: *Myths of the Hindus and Buddhists.* Dover Publications. 20s. WALTER WILLIAM SKEAT: *Malay Magic.* Preface by Charles Otto Blagden. Dover Publications. 28s. EVERARD F. IM THURN: *Among the Indians of Guiana.* Dover Publications. 24s.

Art.—*The Early Work of Aubrey Beardsley.* Preface by H. C. Marillier. *The Later Work of Aubrey Beardsley.* Dover Publications. 20s. each.

Biography and Memoirs.—MILLICENT TODD BINGHAM: *Ancestors' Brocades.* The Literary Discovery of Emily Dickinson: The Editing and Publication of her Letters and Poems. *Emily Dickinson's Home.* The Early Years as revealed in Family Correspondence and Reminiscences. Edited by Millicent Todd Bingham. Dover Publications. 24s. each. *I, Claud...* The autobiography of Claud Cockburn. Penguin. 7s. 6d. *East African Childhood.* Edited by Lorene K. Fox. Oxford University Press. 13s. 6d.

Classical Studies. JUVENAL: *The Sixteen Satires.* Translated and with an introduction by Peter Green. Penguin. 6s.

Drama. ROBERT BOLT: *Three Plays.* Heinemann Educational Books. 15s. JOHN GALSWORTHY: *Loyalties. The Eldest Son. The Skin Game.* Pan Books. 6s. BEN JONSON: *Bartholomew Fair.* Edited by E. A. Horsman. University Paperbacks. 12s. 6d. EUGENE LABICHE: *The Italian Straw Hat and The Spelling Mistakes.* Translated and adapted by Frederick Davies. Heinemann Educational Books. 5s. *The Best Plays of Racine.* Translated by Lacy Lockert. Princeton University Press. 22s. 6d. JOHN WEBSTER: *The White Devil.* Edited by John Russell Brown. University Paperbacks. 12s. 6d.

Economics. CELSO FURTADO: *Development and Underdevelopment.* Translated by Ricardo W. de Aguiar and Eric Charles Drysdale. University of California Press. 15s. ANATOLE G. MAZOUR: *Soviet Economic Development.* D. Van Nostrand. 12s.

Fiction. J. R. ACKERLEY: *My Dog Tulip.* Panther. 3s. 6d. JAMES AGEE: *A Death in the Family.* Panther. 5s. ARNOLD BENNETT: *Anna of the Five Towns.* Penguin. 5s. WILLIAM BUTLER: *The Butterfly Revolution.* Panther. 3s. 6d. JOHN CORRINGTON: *And Wait for the Night.* Panther. 7s. 6d. HUNTER DAVIES: *Here We Go, Round the Mulberry Bush.* Panther. 5s. R. F. DELDERFIELD: *Farewell, the Tranquil Mind.* Hodder and Stoughton. 5s. KAY DICK: *Sunday.* 5s. *Solitaire.* 3s. 6d. Panther. THOMAS HARDY: *Far from the Madding Crowd.* Pan Books. 5s. EVAN HUNTER: *The Last Spin.* Four Square. 3s. 6d. ALDOUS HUXLEY: *Ape and Essence.* Chatto and Windus. 10s. 6d. MARY McMINNIES: *The Visitors.* Penguin. 8s. 6d. JULIAN MITCHELL: *The White Father.* Panther. 5s. ALBERTO MORAVIA: *The Fetish and Other Stories.* Translated by Angus Davidson. Penguin, in association with Secker and Warburg. 5s. JILL NEVILLE: *Fall Girl.* Panther. 3s. 6d. EDNA O'BRIEN: *August is a Wicked Month.* Penguin. 3s. 6d. KATHRIN PERUTZ: *The Ghosts.* Mayflower-Dell Paperbacks. 5s. MARCEL PROUST: *Within a Budding Grove.* Translated by C. K. Scott-Moncrieff. Parts I and II. Vols. 3 and 4 of *Remembrance of Things Past.* Chatto and Windus. 12s. 6d. each. IGNAZIO SILONE: *Bread and Wine.* Translated by Harvey Fergusson. Panther. 5s. WOLE SOYINKA: *The Interpreters.* Panther. 5s. LAURENCE STERNE: *A Sentimental Journey.* Edited by A. Alvarez. Penguin. 3s. 6d. LESLIE THOMAS: *The Virgin Soldiers.* Pan Books. 5s. ANTHONY TROLLOPE: *The Last Chronicle of Barset.* Edited by Peter Fairclough with an introduction by Laurence Lerner. Penguin. 10s. 6d. KURT VONNEGUT, Jr.: *God Bless You, Mr. Rosewater.* Panther. 6s.

History.—JOHN HARRIS: *The Big Slump.* Illustrated by David Low. Zenith Books. 5s. MURIEL JAEGER: *Before Victoria.* Penguin, in association with Chatto and Windus. 5s. RAYNE KRUGER: *Goodbye Dolly Gray.* The History of the Boer War. Mentor. 8s. 6d. JOSEPH R. LEVENSON: *Liang Ch'i-ch'ao and the Mind of Modern China.* University of California Press. 13s. ARTHUR MARWICK: *The Deluge.* British Society and the First World War. Penguin. 7s. 6d. JAMES MORTON SMITH: *Freedom's Fetters.* The Alien and Sedition Laws and American Civil Liberties. Cornell University Press. 24s. HAROLD AND MARGARET SPROUT: *The Rise of American Naval Power, 1776-1918.* Princeton University Press. 22s. 6d. PETER N. STEARNS: *European Society in Upheaval.* Collier-Macmillan. 30s. CHRISTOPHER SYKES: *Cross Roads to Israel.* Mentor. 10s. 6d. MICHAEL KRAUS: *The Atlantic Civilization: Eighteenth Century Origins.* Cornell University Press. 20s.

Literature and Literary Criticism.—JOHN G. BLAIR: *The Poetic Art of W. H. Auden.* Princeton University Press. 15s. J. M. COHEN (Editor): *Writers in the New Cuba.* Penguin. 5s. ROBERT C. ELLIOTT: *The Power of Satire.* Princeton University Press. 22s. 6d. WALTER EVERT: *Aesthetic and Myth in the Poetry of Keats.* Princeton University Press. 22s. 6d. RALPH FREEDMAN: *The Lyrical Novel.* Princeton University Press. 22s. 6d. FREDERICK J. HOFFMAN: *The Mortal No: Death and the Modern Imagination.* Princeton University Press. 22s. 6d. HERBERT LINDENBERGER: *On Wordsworth's "Prelude".* Princeton University Press. 22s. 6d. ROBERT MAYHEAD: *John Keats.* Cambridge University Press. 8s. 6d. EARL MINER: *The Japanese Tradition in British and American Literature.* Princeton University Press. 22s. 6d. V. S. PRITCHETT: *The Living Novel.* Chatto and Windus. 12s. 6d. C. K. STEAD: *The New Poetic: Yeats to Eliot.* Penguin, by arrangement with Hutchinson. 5s. LAWRENCE THOMPSON: *Melville's Quarrel with God.* Princeton University Press. 22s. 6d. W. B. C. WATKINS: *Shakespeare and Spenser.* Princeton University Press. 22s. 6d.

Poetry. JOHN KEATS: *Selected Letters and Poems.* Edited by J. H. Walsh. Chatto and Windus. 10s. 6d. LORD TENNYSON: *Selected Poems.* Edited by B. C. Southam. Chatto and Windus. 10s. 6d.

Philosophy. ARTHUR SCHOPENHAUER: *The World as Will and Representation.* In two vols. Translated by E. F. J. Payne. Dover Publications. 20s. each.

Politics and Political Theory. ROBIN GOLLAN: *Radical and Working Class Politics.* A Study of Eastern Australia, 1850-1910. Cambridge University Press. 22s. W. J. M. MACKENZIE: *Politics and Social Science.* Pelican. 7s. 6d. WILLIAM H. NELSON, with the Collaboration of FRANCIS L. LOEWENHEIM (Editors): *Theory and Practice in American Politics.* University of Chicago Press. 14s.

Religion.—MARTIN C. D'ARCY: *Of God and Man.* University of Notre Dame Press. 9s. 6d. HORACE B...: *Christian Nurture.* With an i... by Luther A. Weigle. Yale University Press. 17s. DESMOND F...: *The Church in Transition.* G... Chapman. 16s. LESLIE D. WE...: *Time for God.* Lutt... Press. 10s. 6d.

Science.—CHARLES COULSTON G...: *The Edge of Objectivity.* An E... the History of Scientific Ideas. P... ton University Press. 22s. 6d.

Social Studies. DAVID F. B... (Editor): *Foreign Influences in ... Life.* Princeton University Press. ERNEST W. BURGESS and D... BOGUE (Editors): *Urban So...* Phoenix Books. 17s. ... GLUECK: *Law and Psychiatry.* ... Science Paperbacks, in ... with Tavistock Publications. ... J. GREENSTEIN: *Children and Po...* Yale University Press. 12s ... CUTLER YOUNG (Editor): *New ... Culture and Society.* Princeton University Press. 22s. 6d.

Travel and Topography.—WILLIAM ...: *Rural Rides.* Introduced by George Woodcock. Penguin. ...

World Affairs.—BRUCE GRANT: *...nesia.* Penguin Special. 5s.

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E. R. EVANS, Registrar, Cathays Park, Cardiff.

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LIBRARIANS

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GLYN C. JONES, Town Clerk.

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KENT COUNTY COUNCIL

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Applications to the Personnel Officer,
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THE UNIVERSITY OF MANCHESTER

Manchester 13

SUB-LIBRARIAN IN SOCIAL SCIENCES

APPLICATIONS invited from good Honours graduates for the POST of SOCIAL SCIENCES LIBRARIAN in the University Library. Previous experience in Social Science library work desirable but not essential. Salary range £2,520 to £3,415 per annum. F.S.S.U. Successful candidate will be responsible to the University Librarian for all social science library matters, both within the University Library and the Faculty of Economic and Social Studies.

Particulars and application forms (returnable by September 30th) from the Registrar. Quote reference 115/67/TL.

UNIVERSITY OF NOTTINGHAM

SCIENCE LIBRARY

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN. Duties will include supervision of a growing periodicals section, and work in one of the three subject divisions of the Library. Candidates should have a good honours degree. Professional qualifications and appropriate library experience will be additional recommendations. Salary will be within the range £1,105 by £75 to £1,180 by £80 to £1,500 (bar) by increments to £2,270.

Forms of application and further details, returnable not later than 23rd September, from the Registrar.

UNIVERSITY OF NOTTINGHAM

THE LIBRARY

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN (Service to Readers). Candidates should have a good honours degree. Professional qualifications and appropriate library experience will be additional recommendations. Salary will be within the range £1,105 by £75 to £1,180 by £80 to £1,500 (bar) by increments to £2,270.

Forms of application and further details, returnable not later than 16th September, from the Registrar.

CITY OF OXFORD EDUCATION COMMITTEE

OXFORD COLLEGE OF TECHNOLOGY

APPLICATIONS are invited from suitably qualified persons for the POST of ASSISTANT LIBRARIAN at the Oxford College of Technology. The main subjects in a rapidly growing Library are Art, Architecture, Science, Engineering, Economics, Sociology, Literature, and History. Salary scale £930 to £1,535 according to age and experience. Permanent pensionable post, subject to medical examination. There are no forms of application, but further particulars may be obtained from the Registrar of the College, Gipsy Lane, Headington, Oxford.

Applications, giving age, particulars of education, qualifications, previous experience, present post and the names of two persons to whom reference can be made, should be sent to the Registrar of the College.

SOMERSET COUNTY COUNCIL

COUNTY LIBRARY

APPLICATIONS are invited for the POST of DEPUTY LIBRARIAN at County Library Headquarters, Bridgwater.

Salary scale A.P. II/III (£1,020 to £1,435) plus a ... lodging and subsistence allowance at the rate of £160 per annum (tax-free), and travelling expenses. Removal expenses, &c., payable.

Application form and further particulars from the County Librarian, County Library, Mount Street, Bridgwater, Somerset.

POULTON LE FYLDE COLLEGE OF EDUCATION

Breck Road,
Poulton le Fylde, near Blackpool.
Lancashire County Council.

Principal Lecturer in English

The College provides a three-year course for men and women day students and mature students.

Applications are invited from suitably qualified men and women for the above post. Good honours degree and teaching experience essential.

Salary: In accordance with the Pelham Scale (£2,310-£2,610).

Further information and application forms obtainable from the Bursar.

LIBRARIANS

READING PUBLIC LIBRARIES

BRANCH LIBRARIAN—A.P.4

APPLICATIONS are invited from Chartered Librarians with suitable experience for a post as Branch Librarian on A.P.4. N.J.C. conditions apply.

Written applications with names of two referees to Borough Librarian, Central Public Library, Blagrave Street, Reading, within fourteen days.

WEST RIDING COUNTY LIBRARY

APPLICATIONS are invited for the following POSTS:—

DISTRICT LIBRARIAN—Colne Valley (based at Slaithwaite).

BRANCH LIBRARIAN—Ripon Branch Library.

ASSISTANT LIBRARIAN—County Library Headquarters.

Salary within Scale £1,220 to £1,435 for Chartered Librarians.

LIBRARIAN-IN-CHARGE—Hebden Bridge Travelling Library.

Salary within Librarian's Scale £820 to £1,435.

Partly qualified candidates may be considered for the posts. Salary £820 to £1,220 according to qualifications and experience.

For further details and form of application please apply to the County Librarian, County Library Headquarters, Balne Lane, Wakefield.

WEST LOTHIAN COUNTY COUNCIL

LIBRARIANS

Applications are invited for the posts of School Librarian at Armadale and Whitburn Academies.

Applicants should have appropriate experience and the following salary scales will apply:—

(a) Chartered Librarians—N.J.I.C. Scale—£1,055 rising to £1,435.

(b) Part 1 Library Association Examination or 2 or 3 groups of registration—Higher Clerical Grade 1—£895 rising to £1,055 per annum.

In addition, a responsibility payment of £100 per annum is payable.

Application forms and further particulars may be obtained from the Director of Education, County Buildings, Linlithgow, with whom applications should be lodged not later than 15th September, 1967.

JOHN CALDER, County Clerk.
County Buildings, Linlithgow. 31st August, 1967.

BOROUGH OF WORTHING

SENIOR ASSISTANT—REFERENCE LIBRARY

APPLICATIONS are invited for the above APPOINTMENT in the Reference Library on A.P. I/III, the commencing salary to be determined according to qualifications and experience.

The appointment will be subject to the National Scheme of Conditions of Service—A.P. ... ment Officers and the provisions of the Local Government Scheme of Conditions of Service of Local Government Superannuation Acts.

Worthing is now the second largest town in Sussex, with a population of over 84,000, and it is attracting more than a thousand additional residents every year.

Applications, stating age, qualifications and experience and giving the names of two persons to whom reference may be made, must be received by the Chief Librarian, Central Public Library, Worthing, by not later than the 21st September, 1967.

THOMAS FOORD, Town Clerk.

PUBLIC AND UNIVERSITY APPOINTMENTS

UNIVERSITY OF BIRMINGHAM

CHAIR OF FRENCH

APPLICATIONS are invited for a newly established second CHAIR of FRENCH in the DEPARTMENT of FRENCH LANGUAGE and LITERATURE.

Salary in the range, £3,570 to £4,990, F.S.S.U.

Further particulars from the Registrar (RS), University of Birmingham, P.O. Box 363, Birmingham 15, to whom applications (three copies) naming three referees should be sent by 30th September, 1967.

THE UNIVERSITY OF MANCHESTER

MANCHESTER, 13

SENIOR LECTURER IN FRENCH

APPLICATIONS invited for this POST from candidates with special interests and qualifications in Modern French Linguistics and with special knowledge of and/or interest in new techniques of language teaching. Duties commence as soon as possible. Salary range p.a.: £2,520 to £3,415. F.S.S.U. Particulars and application forms (returnable by September 20th) from the Registrar.

UNIVERSITY OF NEW SOUTH WALES

LECTURER/SENIOR LECTURER in ENGLISH

WOLLONGONG UNIVERSITY COLLEGE

APPLICATIONS are invited for the above-mentioned position.

Salary: $A4,800 range $A6,340 per annum (Lecturer), $A6,600 range $A7,600 per annum (Senior Lecturer). Commencing salary according to qualifications and experience. These salaries are under review.

Applicants must have a higher degree in English Literature. It is not proposed to appoint an applicant whose special interests are in Language or Early English Literature.

Details of appointment, including superannuation, study leave and housing scheme, may be obtained from the Association of Commonwealth Universities (Branch Office), Marlborough House, Pall Mall, London, S.W.1.

Applications close in Australia and London on 16th October, 1967.

CITY OF WESTMINSTER

PUBLIC LIBRARIES

LIBRARIANS required in the following Divisions:—

CIRCULATION (Ref. L.8).
REFERENCE (Ref. L.9).
CHILDREN'S (Ref. L.10).
BIBLIOGRAPHICAL SERVICES (Ref. L.11).

Applicants for posts in Circulation Division should be chartered librarians; for the other posts those who have passed Part I of the Library Association Examination (or its equivalent) will be considered. Salary in accordance with N.J.C. Librarian's Scale rising to £1,435 plus London Weighting. Postcard request for application form to the Establishment Officer (quoting appropriate reference number), Westminster City Hall, Victoria Street, S.W.1. Closing date 23rd September, 1967.

A. G. DAWTRY, Town Clerk.

PUBLIC AND UNIVERSITY APPOINTMENTS

UNIVERSITY OF LEICESTER

DEPARTMENT OF ENGLISH

APPLICATIONS are invited from men and women graduates for a TUTORIAL ASSISTANTSHIP in the Department of English.

Salary £780 to £835 to £890 a year.

Further particulars from the Registrar, to whom applications should be sent by 18th September.

OTHER VACANT APPOINTMENTS

ARCHIVIST

APPLICATIONS are invited from qualified archivists for the POST of SENIOR ASSISTANT ARCHIVIST in the Leicestershire Record Office. This post ranks next to that of the County Archivist. Experience and a good practical knowledge of the working of an archive repository essential. Salary scale A.P. V (£1,665 to £1,865 per annum). Five-day week and removal expenses and lodging allowance payable in appropriate cases. No special form of application. Applications with the names of two referees to be submitted by 18th September, 1967, to the County Clerk, Grey Friars, Leicester, from whom further particulars may be obtained.

COUNTY COUNCIL OF DURHAM

MIDDLETON-ST.-GEORGE COLLEGE OF EDUCATION
(Near DARLINGTON)

APPLICATIONS are invited for the following APPOINTMENTS in this new Teacher Training College:—

PRINCIPAL/SENIOR LECTURER and DEPUTY PRINCIPAL (MAN OR WOMAN).

Candidates should be trained and possess a good honours degree of a British University and should have had suitable experience. The College will be Group 4 for salary purposes.

TUTOR LIBRARIAN (MAN OR WOMAN).

Candidates should be Chartered Librarians with graduate qualifications. The post will involve full-time work in the library and will initially be of Lecturer status for salary purposes.

Both posts will be available from January, 1968.

Further particulars and application forms to be returned by 18th September, 1967, from undersigned.

G. H. METCALFE, Director of Education.
County Hall, Durham.
9th August, 1967.

NORTH EAST DEVELOPMENT COUNCIL

requires an

INDUSTRIAL INFORMATION OFFICER

Applicants should preferably have Library Association (A.L.A.) qualifications or equivalent as the work mainly involves classification of information and its retrieval.

Industrial or technical experience combined with an appreciation of publicity techniques an advantage. Starting salary according to experience but based on Local Authority scale A.P.T. Grade II.

Send full details by September 14 to:

The Director,
North East Development Council,
20 Collingwood Street,
Newcastle upon Tyne.

REGIUS (CHALMERS) CHAIR OF ENGLISH LITERATURE

UNIVERSITY OF ABERDEEN

The Secretary of State for Scotland invites applications for the

REGIUS (CHALMERS) CHAIR OF ENGLISH LITERATURE

in the University of Aberdeen, which fell vacant in June, 1967. A note of the Conditions of Appointment may be obtained on request from the Private Secretary, Room 507, St. Andrew's House, Edinburgh, 1.

Three copies of applications, accompanied by the names of three referees, should be sent not later than 20th October to the Private Secretary.

WORCESTERSHIRE EDUCATION COMMITTEE

STOURBRIDGE COLLEGE OF ART
APPOINTMENT OF TECHNICAL ASSISTANT
HISTORY of ART and COMPLEMENTARY STUDIES DEPARTMENT

Technical Assistant (male or female) required to assist with the general organisation of slide collections, College collections and exhibitions, and the maintenance and use of visual and audio aids, photo-copying equipment, &c.

Salary £710 to £860 with increments for previous experience.

Application forms and further particulars from the Principal, College of Art, Church Street, Stourbridge, on receipt of stamped addressed foolscap envelope.

NATIONAL COUNCIL OF SOCIAL SERVICE has vacancy for INFORMATION OFFICER (editorial). Ability to direct material and to write well for publications essential. Experience in the social services field desirable. Starting salary £1,200 per annum, possibly higher if suitable previous experience. Further particulars and application form from Administrative Secretary, 26 Bedford Square, W.C.1.

EDUCATIONAL

STUDY AT HOME.—Postal Tuition for G.C.E. "O" and "A"; London University degrees (B.A., B.S., B.Sc.Econ., LL.B., B.D.) and Diplomas. Courses in Classical and Modern Languages and Literature.—Prospectus from E. W. Shaw Fletcher, C.B.E., LL.B., Dept. TMI, Wolsey Hall, Oxford. (Established 1894.)

FOR SALE AND WANTED

AUTOGRAPHS.—Top cash price paid for letters and documents of famous people.—Send for FREE brochure on "How to sell your Autographs". Charles F. Hamilton, 25 East 53rd Street, New York, N.Y.

COURSES

ROYAL BOROUGH OF KINGSTON UPON THAMES

KINGSTON COLLEGE OF ART

School of Architecture & Civic Design

TWO-YEAR FULL-TIME COURSE IN TOWN PLANNING

The two-year Town Planning course is open to post-graduate students holding degrees or diplomas in Architecture or other approved planning subjects.

The course which starts in January, 1968, leads to the College Diploma in Town Planning and prepares students for the Final examination of the Town Planning Institute.

It is designed to give students a thorough knowledge and understanding of physical planning in all its aspects.

Active collaboration exists between the Diploma Course in Planning and that in Architecture, whereby live participation occurs between architects and planners on the School's Annual Town Study Project.

Fees: £34 5s. per annum, which includes Student Union Fee and Registration Fee.

Application forms from the Secretary, School of Architecture & Civic Design, Kingston College of Art, Knights Park, Kingston upon Thames, Surrey.

LITERARY

ENJOY WRITING?—Then write for profit. Send for *Writer's Handbook* (free) detailing countless opportunities for beginners or experienced.—Writer's Ring (TLS), Clun, Craven Arms, Shropshire.

OUTPOSTS. Poems invited for future issues. S.a.e. to Howard Sergeant, 209 East Dulwich Grove, London, S.E.22.

POEMS published: Breakthru Magazine.—Ken Geering, L/Densbarn, Lindfield, Sussex.

WRITE FOR PROFIT.—Send for interesting free book or post 3s. for our magazine. FREELANCE WRITING (WTL), 67 Bridge Street, Manchester.

£5 to £20 WEEKLY can be added to your income by writing at home. Top writers teach you by post. Creative writing seminars at Oxford and Cambridge are now an additional feature of the course. Send a short specimen of your work, perhaps a letter about yourself, and we'll tell you what your chances are.—PREMIER SCHOOL OF JOURNALISM (A3), Fleet Street, London, E.C.4. Nearly fifty years of successful coaching.

GALLERIES AND EXHIBITIONS

BRITISH MUSEUM—Admission free; open weekdays 10-5 and Sundays 2.30-6. Current exhibitions include, "Europe in Canada" and "Calais in the XVI Century".

JEAN STRAKER'S ACADEMY of Visual Art in Soho Square: a rendezvous since 1951 for photography, drawing and freethinking dialectic.—For membership apply: Studio House, 12 Soho Square, London, W.1.

LEFEVRE GALLERY, 30 Bruton Street, W.1. Contemporary British and French Paintings on view. Daily 10-5. Saturdays 10-1.

THE ARCADE GALLERY, 28 Bond Street, London, W.1. Mannerist and Baroque Paintings, European, Asian and African sculpture

THEATRES

MERMAID, Ct. 7656 (Restaurant 2835). W. & Th. 7 p.m. Sats. 6 & 8.40, Nathan The Wise.

BOOKS AND PRINTS

ALL BOOKS by post. Postal Book Centre, 10 Sackville Street, London, W.1.

ANTIQUE MAPS. Competitive prices.—Art Distribution, 91 High Street, Amersham.

AMERICAN BOOKS, NEW, OLD, OUT OF PRINT.—For any book you want just write to ORSAY BOOKS, 85-32T Eliot Avenue, Rego Park, New York City, N.Y. 11374.

BOOKS Bought. Anywhere in the country visited.—Write R. G. Booth, The Castle, Hay-on-Wye, Hereford.

"CAPITAL" 1867-1967. Special September issue of the "SOCIALIST STANDARD" with an International Supplement. Contributions on Marxism and Socialism from Companion Parties overseas. Ninepence post free from: "One World" (TLC), The Socialist Party of G.B., 52, Clapham High Street, London, S.W.4.

HAMPSHIRE CHURCHES. A guide to more than 350 churches and their furnishings. Over 70 lavish illustrations. 21s. post free.—Winton Publications, 32 High Street, Winchester.

LEARNED and scientific periodicals in all languages wanted.—H. PORDES, 529b Finchley Road, London, N.W.3. HAM. 9878.

LONDON GRAPHIC ART ASSOCIATES, 84 Grosvenor Street, W.1 (2nd Floor), HYD. 4238. Open 10-6. Comprehensive selection 19th and 20th Century original prints.

MEET Books and people at the American Bookstore in Luxembourg.

"MY SECRET LIFE". As mentioned in "Briefing" OBSERVER, Jan. 15. Private limited edition. Price £11 5s.—ANGLO-AMERICAN PUBLISHING CO., 479 Manchester Road, Bradford 5, Yorkshire.

"NUDES OF JEAN STRAKER", "Censorship in the Arts"; send 1s. for illustrated leaflets.—AVA/TL-POB 4QE London, W.1.

SECONDHAND BOOK SALE.—638 Fulham Road. On now.

UNION and Labour Speakers' Handbook. An Australian book on how to avoid unemployment and develop a country. Bound 12s. 6d. Paperback 10s.—To Bala Press, Bala, N. Wales, U.K.

USED BOOKS. Cheap Britannicas. List sent.—Silverdale, 1142 Argyle Street, Glasgow.

WANTED, Peter Kemp, "No Colours or Crest"; Douglas V. Duff, "The Way the Wind Blows"; R. E. H. Dyer, "Raiders of the Sarhad"; J. Smyth, "The Only Enemy"; W. Stirling, "Safety Last".—J. Aiz, 2220 Spruce Street, Philadelphia, Pennsylvania, U.S.A.

WANTED "Roger Fry" and "Three Guineas" by Virginia Woolf.—Brian R. Hazel, 3 Lawn Road, Portswood, Southampton, SO2 1EX.

TYPING

DUPLICATING, Typewriting, Tapes and Dictabelts, Photocopies. — Sybil Rang, 21 Heath Street, London, N.W.3. HAM. 5320-0504.

MSS executed quickly and accurately. DUPLICATING, 24-hour service. Price list from GRANLEE TYPEWRITING & DUPLICATING, 92 The Street, Rustington, Sussex. Rustington 5540.

MSS., Theses, &c., typed, duplicated.—Miss B. M. Hunter, 84 Onlon Drive, Wollaton Park, Nottingham. Tel. 282160.

STELLA FISHER SECRETARIAT LTD., 436 Strand, W.C.2. TEM. 6644. Duplication—Translation—Typewriting.

TYPEWRITING & Duplicating.—Mrs. Bird, Flat 3, 2 Alexandra Tce., Exmouth, Devon. Tel.4347.

TYPEWRITING 3s. 6d. 1,000 words.—J. Ryland, 7 Martins Close, St. Paul's Cray, Orpington.

TYPING AND DUPLICATING is our business, electric typewriters used.—Bow Secretariat Ltd., 75 Victoria Street, S.W.1. Tel. 799 6574.

PERSONAL

DE LEON Drama School reopens 4th Oct., King's Lodge, Kew Green, Richmond.

INTERNATIONAL Residential Club. — 300 double and single rooms £5 per week, part-board.—12 Parkhill Road, East Croydon, London. Tel. CROydon 2634.

ESSAY AWARDS

British Association — Shell Chemicals U.K. Ltd.

1968 ESSAY AWARD

THE INTERACTION OF TECHNOLOGIES

As a contribution to the British Association for the Advancement of Science's programme for increased discussion between the various disciplines of science and technology, Shell Chemicals U.K. Ltd. offer an annual award of 250 guineas for the best paper submitted on some aspect of the Interaction of Technologies. The subject selected for 1968 is:—

'Management, Money and Technical Innovation'

The optimum application of technical innovation depends inevitably upon management and financial policies. The purpose of the 1968 award is to promote some enquiry into this aspect of technological development and to throw light on the problems involved. Papers giving serious consideration to this question are now invited for this competition. They should be between 5,000 and 10,000 words, written in English and delivered for consideration by a distinguished panel of assessors by 29th February, 1968. The successful candidate would be invited to present his paper during the 130th Annual Meeting of the British Association in Dundee, August, 1968.

Application forms with further information may be obtained from
TRS/2, Shell Centre, London, S.E.1.

ASSISTANT LIBRARIAN

We have a most interesting post for a young librarian who wishes to gain further experience in a technical library. The successful applicant will assist the Librarian in the operation and development of the Service and will have particular responsibility for the day to day operation of lending and reference services. The duties will include acquisition of new material, cataloguing, classification and assisting with co-ordinate indexing.
The minimum qualifications for this post are five subjects in G.C.E. two of which must be at Advanced Level in Science or Mathematics, but preference will be given to applicants who are graduates or who have completed at least Part I of the Library Association Registration Examination.
A working knowledge of U.D.C. would be an advantage.
The salary scale is £568-£1,243. Examples of starting salary: £568 at 18, £685 at 20, £803 at 22, £916 at 24, £1,017 at 26 and over.
There is a non-contributory superannuation scheme.
Please send postcard quoting reference number DL/186/V for application form to:—

Science Research Council

DARESBURY NUCLEAR PHYSICS LABORATORY

Personnel Officer,
SCIENCE RESEARCH COUNCIL,
Daresbury Nuclear Physics Laboratory,
Daresbury, Near Warrington, Lancashire.

Closing date: 10th October, 1967.